

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ESTABLISHES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, MAY 13, 1871.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—THIS DAY.—GRAND SUMMER CONCERT, at 3.0.

MDLLE. TITIENS will Sing "Roberto, tu che adoro" ("Roberto"), in the trio from "IL MATRIMONIO SEGRETO," and the part of Leonora in the finale to "LORELEY" (Mendelssohn).

MADAME TREBELLI-BETTINI will Sing "Nobil Signor" ("Ugonotti,"), in the trio from "IL MATRIMONIO SEGRETO," and in the duet from "IL TROVATORE."

MDLLE. SINICO will Sing "Ah, fors'è lui" ("Traviata,"), and in the trio from "IL MATRIMONIO SEGRETO."

MDLLE. SANZ will Sing "O, mio Fernando" ("LA FAVORITA.")

MDLLE. BAUERMEISTER will Sing "Come per me Sereno," ("SONNAMBULA.")

SIGNOR NICOLINI will Sing "Salve Dimora" ("FAUST"), and in the duo from "IL TROVATORE," with Madame Trebelli.

SIGNOR VIZZANI will Sing "Tu m'ami, ah! si" ("LA ZINGARA").

SIGNOR FOLI will Sing "Viene la mia Vendetta" ("LUCEZIA BORGIA"), and in the duo, "Suon a la tromba," ("PURITANI").

SIGNOR SPARAPANI will Sing "Eri tu" ("BALLO IN MASCHERA"), and in the duo, "Suon a la tromba," ("PURITANI").

THE ORCHESTRA will Play the Overture to "DER FREISCHUTZ" and "SEMIRAMIDE."

THE CRYSTAL PALACE CHOIR will sing part-song, "O hush thee" (Sullivan), and finale to "LORELEY" (Mendelssohn).

CONDUCTOR, Mr. MANNS.

HER MAJESTY'S OPERA, DRURY LANE.

Third appearance of Mdlle. MARIE MARIMON.

THIS EVENING (SATURDAY), MAY 13, will be performed Bellini's Opera, *LA SONNAMBULA*. Elvino, Signor Fancelli; Il Conte Rodolfo, Signor Agnesi; Un Notaro, Signor Rinaldini; Allessio, Signor Casaboni; Lisa, Mdlle. Bauermeister; Teresa, Mdlle. Cruise; and Amina, Mdlle. Marie Marimon (her third appearance in England). To which will be added the Second Act of the Ballet, Giselle; ou, les Willis. Albert, M. Francesco; Hilarion, M. Alberti; Le Prince, M. Rubi; Wilfrid, M. Corelli; Myrtha (Reine des Willis), Mdlle. Berta Linda; and Giselle, Mdlle. Katti Lanner.

NEXT WEEK.

Tuesday Next, May 16, Meyerbeer's grand Opera, "LES HUGUENOTS." Raoul di Nangis, Signor Nicolini (his second appearance); De Cosse, Signor Sinigaglia; Taramone, Signor Rinaldini; Coprifuoco, Signor Caravoglia; Il Conte di San Bris, Signor Agnesi; Il Conte di Nevers, Signor Sparapani; De Retz, Signor Rocca; Mero, Signor Casaboni; Marcelia, Signor Foli; Margherita de Valois, Mdlle. Hina de Muraka; Urbano, Madame Trebelli-Bettini; Dame d'Onore, Mdlle. Bauermeister; and Valentina, Mdlle. Titiena. The incidental Divertissement will be supported by Mdlle. Fioretti, Mdlle. Blanche Ricotti, and the corps de ballet.

Fourth Appearance of Mdlle. Marie Marimon.

Extra Night.—Thursday Next, May 18.

Director of the Music and Conductor, Sir Michael Costa.

The doors will open at Eight o'clock, and the Opera will commence at half-past Eight.
Stalls, 21s. 1d.; Dress Circle, 10s. 6d.; Amphitheatre stalls, 7s. and 5s.; Gallery, 2s. Boxes, stalls, and tickets may be obtained of Mr. Bailey, at Her Majesty's Opera Box-office, Drury Lane, open daily from 10 to 5; also of the principal librarians and music-sellers.

SIR JULIUS BENEDICT'S ANNUAL GRAND MORNING CONCERT, FLORAL HALL, Covent Garden, WEDNESDAY, MAY 31st (under the immediate Patronage of the Royal Family), at which all the principal artists of the Royal Italian Opera, and the most eminent talent, both vocal and instrumental, will appear. Full programme Monday next. To secure the few remaining Stalls, 21s. each, and Reserved Seats, 10s. 6d., immediate application will be necessary at the principal Libraries and Music-sellers; Mr. Austin's Ticket Office; at the Box Office of the theatre; and at Sir Julius Benedict's, 2, Manchester Square, W.

MRS. JOHN MACFARREN has the honour to announce to her Pupils and Friends that her **GRAND MORNING CONCERT** will take place in St. George's Hall, on THURSDAY, MAY 25th, from half-past Two till Five. Vocalists—Mdlle. Liebhart, Miss Banks, and Miss Edith Wynne; Miss Annie Sinclair, Miss Jessie Boyd, Miss Harmon, Miss Marion Severn, and Miss Julia Elton; Signor Gardoni, Mr. George Perren, Mr. Maybrick, and M. Jules Lefort. Pianoforte, Mrs. John Macfarren, Clarinet, Mr. Lazarus. Violoncello, Herr Dauberl. Contrabasso, Signor Bottesini. Conductors—Signor Albano Randegger, Herr Ganz, and Mr. WALTER MACFARREN. The Pianoforte by Erard. Sofa Stalls, 7s.; Balcony, 3s.; Area, 2s.; Admission, 1s. Tickets may be obtained at Austin's Office, 28, Piccadilly; Duncan Davison & Co.'s, 244, Regent Street; and of Mrs. John Macfarren, 15, Albert Street, Gloucester Gate, N.W.

NEXT WEDNESDAY.

ROYAL ALBERT HALL.—SACRED HARMONY SOCIETY. Conductor—Sir MICHAEL COSTA. On WEDNESDAY EVENING Next, MAY 17th, at the ROYAL ALBERT HALL, Kensington, will be repeated HAYDN's "CREATION." Principal Vocalists—Madame Lemmens-Sherrington, Mr. Vernon Rigby, and Mr. Lewis Thomas. Tickets, 3s., 5s., 7s., and 10s. 6d. each; at 6, Exeter Hall; the Royal Albert Hall; and principal Music-sellers.

UNDER THE PATRONAGE OF
Her Serene Highness the Princess Edward of SAXE WEIMAR.
The Duchess of WELLINGTON.
The Duchess of ROXBURGHE.
The Marchioness of WESTMINSTER.
LADY SUSAN VANE TEMPEST.

MADAME SIDNEY PRATTEN'S GUITAR RECITAL will take place on WEDNESDAY, MAY 17th, 1871, at the BATHSTOWN Rooms, at Three o'clock precisely. Madame PRATTEN will play Selections from the compositions of the celebrated Writers for the Guitar, Giuliani, Sor, Leonard Schulz, and her own, and Giuliani's three rondos for two Guitars. Artists—Miss Lina Glover, Miss Roselli, Herr Reichardt. The Orpheus Glee Union, under the direction of Mr. W. J. Fielding. Mdle. Alma Hollander. Conductor, Mr. Hargitt. Tickets, 10s. 6d.; Reserved Seats, 15s.—To be had at Madame PRATTEN'S Residence, 38, Welbeck Street, Cavendish Square, W.

HERR LEHMEYER has the honour to announce that his **ANNUAL MORNING CONCERT** will take place on WEDNESDAY, the 14th JUNE, at St. George's Hall, when he will be assisted by some eminent artists. For particulars, and also all Engagements for Concerts, address to Herr Lehmayor, 14, Store Street, Bedford Square.

FRANCESCO BERGER'S

AND

MADAME BERGER-LASCELLES' EVENING CONCERT, HANOVER SQUARE ROOMS, MAY 15th.

Mdlle. Corani, Miss Katherine Poyntz, and Madame Berger-Lascelles; Herr Nordblom, M. Waldeck, and Mr. Harley Vinning; Signor Storti, Herr Lidel, Mr. Lazarus, M. Francesco Berger, and Signor Bottesini. Conductors—Mr. Louis Emanuel and Signor Randegger. Stalls and Reserved Seats at Oliver's; and Lamborn Cook's, New Bond Street.

REMOVAL.

MADAME ARABELLA GODDARD begs to inform her Pupils and Friends that she has REMOVED from Upper Wimpole Street to Ivy Lodge, 49, Finchley Road, St. John's Wood.

ARRIVAL.

HERR REICHARDT has Returned to town from the Continent. Address, Thurlow Cottage, Thurlow Square, Brompton.

M. ALEXANDRE BILLET has the honour to announce that he will give a **PIANOFORTE RECITAL**, at St. George's Hall, Langham Place, on Thursday, May 18, 1871, at Three o'clock precisely. M. BILLET will be assisted by—(Violin) Signor Sirovici; (Viola) M. Goffrie; (Violoncello) M. Paque. Vocalists, Miss Muir and M. Waldeck. Sofa stalls, 10s. 6d.; Reserved seats, 5s.; Front Gallery, 2s. 6d.; Back Gallery, 1s. Tickets may be obtained of Messrs. LAMBORN COCK & Co., 63, New Bond Street; CHAPPELL & Co., 50, New Bond Street; OLLIVIER, 39, Old Bond Street; and at St. George's Hall, Regent Street.

MR. SYDNEY SMITH'S SECOND PIANOFORTE RECITAL, St. George's Hall, May 17th, at Three. Artists—Mdlle. Florence-Lancia, Messrs. Lazarus, Henry Holmes, Burnett, and Sydney Smith. Tickets at the Hall, and of Mr. Sydney Smith, 45, Blandford Square.

MR. AUSTIN'S ANNUAL EVENING CONCERT.—St. James's Hall.—Wednesday next, May 17. To commence at 8 o'clock. Mdlle. Titiens, Miss Edith Wynne, Madame Haydee Abrek, Miss Ellen D'Alton, Miss Jenny Pratt, and Madame Trebelli-Bettini; Signor Moriani, Mr. Maybrick, Mr. George Perren, and Mr. Sims Reeves. Flute, Herr Sauvlet; Pianoforte, Miss Clinton Fynes and Mr. F. H. Cowen. Conductor, Sir Julius Benedict. Coope and Finney's Chamber Band. Sofa stalls, 10s. 6d.; family ticket (to admit five), £2 2s.; arena stalls, 5s.; balcony stalls, 5s.; balcony, 3s.; arena, 2s.; admission, 1s. Tickets to be had of Mr. Austin, St. James's Hall, Piccadilly, and of all music publishers.

MR. HENRY LESLIE'S CONCERT, St. James's Hall, Thursday Evening Next, May 18th. ENGLISH SONGS, GLEES, AND PART-SONGS. At Eight o'clock. Artists—Madame Sincio, Miss Emma Charlter, Madame Patey, Mr. Sims Reeves, Mr. Montem Smith, Mr. Muller (his First Appearance in England), Signor Foli, Mr. Henry Leslie's Choir. Harp solo, Mr. A. Lockwood. Glees will be sung by Messrs. Lord, Phillips, Gilby, Mellor, and Hubbard. Accompanists, Mr. J. G. Callcott and Mr. John C. Ward. Conductor—Mr. HENRY LESLIE. Stalls, 6s.; Family Ticket (for Four), 21s.; Balcony, 3s.; Arena, 2s.; Admission, 1s. Tickets at all Music-sellers, and Austin's Office, St. James's Hall.

GLASGOW.—CITY HALL.—SATURDAY EVENING CONCERTS. (Conducted by the Directors of the Glasgow Abstinence Union. Mr. JAMES AIRLIE, Secretary.) The EIGHTEENTH SEASON commences next September, to arrange for which Mr. Airlie is now in London, and may be communicated with at Angus' Hotel, 23, New Bridge Street, Blackfriars.

MADAME RUDERSDORFF begs to announce that she will return to England on Saturday, the 27th inst., on the termination of her engagement at the Triennial Festival of the Handel and Haydn Society, to be held at Boston, in America, on this day, May 13th, and to-morrow, May 14th. All applications respecting engagements to be made to Mr. George Dolby, 52, New Bond Street, London, W.

MR. W. H. CUMMINGS begs to announce that he will return to England on Saturday, the 27th inst., on the termination of his engagement at the Triennial Festival of the Handel and Haydn Society, to be held at Boston, in America, on this day, May 13th, and to-morrow, May 14th. All applications respecting engagements to be made to Mr. George Dolby, 52, New Bond Street, London, W.

"I NAVIGANTI."

MISS EDITH WYNNE, SIGNOR GARDONI, and M. JULES LEFORT, will sing RANDEGGER's celebrated trio, "I NAVIGANTI" ("The Mariners"), at Mrs. John Macfarren's Grand Morning Concert, May 25th, at St. George's Hall.

"MARINELLA."

SIGNOR GARDONI will sing RANDEGGER's admired new song, "MARINELLA," on Thursday, May 25th, at St. George's Hall, at Mrs. John Macfarren's Grand Morning Concert.

MR. M. ASCHER, the new Gentleman Soprano, is open to Engagements for Public and Private Concerts for the Season. Address, M. Ascher, 34, Grosvenor Road, Highbury New Park.

FRANCESCO BERGER will play "JE REVE A TOI" and, for the first time, his new "BANJO REVEL," at his Evening Concert, Monday, May 15th, Hanover Square Rooms.—LAMBORN COCK & Co., 63, New Bond Street.

MADAME RUDERSDORFF.

MADAME RUDERSDORFF has sung the following Compositions at the Boston (America) Musical Festival:—"MEDEA," "GRAND SCENA," "PEACEFULLY SLUMBER" (Cradle Song), "BENEATH THE BLUE TRANSPARENT SKY" (Venetian Song), composed by ALBERTO RANDEGGER. London: Published by DUNCAN DAVISON & Co., 244, Regent Street, W.

MISS FLORENCE ANDREWS and **MISS GERTRUDE ANDREWS** (daughters of Mrs. J. Holman Andrews) give Lessons on the Pianoforte and Instruction in Singing.—Address, 38, Welbeck Street, W. N.B. Miss Gertrude Andrews can accept an engagement as leading Soprano in a Choir.

ORGANIST.

WANTED, at Midsummer, for a Parish Church in a beautiful part of North Devon, a Musician, to undertake the duties of Organist. He must be of good abilities, a Churchman and a Communicant, able to train a choir and play a first-class organ. This would be found a most desirable sphere for a man of real, genuine musical talent, whose heart is in his profession. Apply, giving references, stating age, salary expected, &c., to Rev. M. D. D. C., Northam Vicarage, near Bideford, North Devon.

"MAY."

MISS JESSIE ROYD and **MISS MARION SEVERN** will sing HENRY SMART's popular duet, "MAY," at Mrs. John Macfarren's Grand Morning Concert, on Thursday, May 25th.

MR. EMILE BERGER will return to London for the Season on the 22nd of May. All communications to be addressed to 244, Regent Street, London, W.

"ALICE, WHERE ART THOU?"

MR. NORDBLOM (principal tenor of Madame Parepa-Rosa's Opera Troupe) will sing, by desire, the popular romance, "ALICE, WHERE ART THOU?" on Monday, the 15th May, at Madame Berger-Lascelli's Grand Evening Concert, Hanover Square.

MR. HANDEL GEAR, Professor of Singing, begs to announce to his Friends and Pupils his RETURN to Town.—68, Seymour Street, Portman Square, W.

REMOVAL.

MR. FRANK ELMORE begs to announce that he has REMOVED to 30, Colville Square, Notting Hill, W., where all letters respecting engagements for Oratorios, Concerts, and Lessons in Singing must be addressed.

MR. CHARLES STANTON (Tenor) is open to Engagements for Concerts, Oratorio, and Operetta.—55, Berners Street, W.

MISS LINA GLOVER, the Irish Cantatrice, will sing VINCENT WALLACE's "SONG OF MAY," and WELLINGTON GUNAWAY's popular Waltz aria, "THE NAIDES," at Madame Pratten's Concert, Beethoven Rooms, Wednesday, May 17th.

"ALICE, WHERE ART THOU?"

MR. GEORGE PERREN will sing ASCHER's popular romance, "ALICE, WHERE ART THOU?" (by desire) at Mr. Austin's Evening Concert, St. James's Hall, May 17th.

"I NAVIGANTI."

MISS KATHERINE POYNTZ, MR. NORDBLOM, and MR. HARLEY VINNING, will sing RANDEGGER's trio, "I NAVIGANTI," at Madame Berger-Lascelli's Grand Evening Concert, 15th May, at the Queen's Concert Rooms.

GRAND MARCH. By Dr. FERDINAND HILLER. Composed expressly for and performed with the greatest success at the opening of the London International Exhibition. Now Ready. Pianoforte solo, 5s.; duet, 6s.; post free half price.—Metzler & Co., 37, Great Marlborough-street, London, W.

PUPILS WANTED.

A YOUNG GENTLEMAN, aged 16, son of a late Professor of Music, is desirous of obtaining Pupils for instruction in the earlier branches of Pianoforte playing. Terms, Fifteen to Twenty Shillings per Quarter. Apply to Mr. L., 20, Mecklenburgh Square, W.C.

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BASS SONG.

The Poetry by COOMBS DAVIES.
The Music by ALFRED J. SUTTON.

Price 4s.

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VARIATIONS ON MENDELSSOHN'S

"O HILLS, O VALES,"

By Mrs. MOUNSEY BARTHOLOMEW.
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"PLEIN DE DOUTE,"

SONATA FOR PIANOFORTE SOLO.

Adagio maestoso, Allegro con brio, Romanza, Intermezzo, Scherzo and Trio, Rondo brillante. Composed and Dedicated by permission to

MADAME ARABELLA GODDARD,

By BERNARD FAREBROTHER,
London: LAMBORN COCK & Co., 63, New Bond Street, W.

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THE STORY ON WHICH *DER FREISCHÜTZ* IS
FOUNDED.

By A. W. AMBROS.*

(Continued from page 252.)

The author is extraordinarily successful in his description of the walk at night, and the casting of the bullets. "The moon was on the wane, and of a dark red colour, as it rose above the horizon. Grey clouds scudded along, occasionally obscuring the scene, which soon afterwards was again suddenly lighted up by the rays of the moon. The beeches and aspens in the forest resembled ghosts, while the silver poplars seemed to Wilhelm like white apparitions beckoning him back. He shuddered—the fact of the picture's falling down a second time struck him as the last warning of his guardian angel previous to the latter's leaving him." The author continues for some time in this tone; stage-carpenters and stage-pyrotechnists would not find much for them to turn to account in what he says. If we compare the directions contained in the libretto for the stage-carpenters, with the unearthly things which Wilhelm sees and hears in the forest, we cannot fail to be amused at perceiving how Kind has exaggerated and painted everything in the most glaring colours. But Weber was able to turn this to very good advantage in his "Wolfsgeleit" music, protesting when Gropius derived his "horrors" from the mere strife of the elements, and wished to represent the ghost business as springing from the fancy of Caspar and Max. Weber knew the public. Apel is such a miser that he does not even let off a "thunderstorm," which by the way, is a variety on the 22nd November, like the nightingales which "enjoy the night air" in Agatha's grand scena—and it must be the 22nd November, because Caspar says: "To-day, the sun enters the sign of the Archer," &c., &c.

On arriving at the cross-road, Wilhelm goes to work exactly in the manner he has heard described in Father Bertram's narrative. The glare of his fire attracts fluttering forest birds; pale clouds bearing all kinds of fantastic shapes float past. In one of these shapes, Wilhelm with horror fancies he sees the form of his dead mother. A little crook-backed old woman comes up, and fumbles after the dead men's bones within the circle. Wilhelm recognizes in her a crazy beggar accustomed to hawk twirling-sticks, ladies, etc., about the neighbourhood. "Give me the bones, and I will give you a nice little spoon; give me that skull; what do you want with such rubbish?" she croaks in regular witch's-style. As Wilhelm remains silent, she goes off with the words, "To-morrow, at eventide, I, yes, I, shall be your bride." A carriage then rattles up, preceded by out-riders, who complain of the obstacle in the middle of the road, and order Wilhelm to get out of the way. He suspects it is all a delusion, and does not answer. The out-riders holla out and tell their companions to ride without more ado right over the fellow, if he will not make room; but, as the carriage thunders along towards Wilhelm, it rises in the air and disappears in a tornado, which breaks off the tops of the trees and strews them all about. (There is sense in this; there is none in Kind's four fiery wheels which roll across the stage.) Wilhelm has scarcely got a third through the task of casting the bullets, when he hears the clock in the village steeple strike; one quarter; two, three, four quarters! Petrified with horror, he waits for the full hour to strike; but nothing more is heard. It was another illusion; a glance at his own watch shows that scarcely half-an-hour has elapsed since he began. A wild boar suddenly rushes out of a thicket, and Wilhelm hastily snatches up his rifle; but on this occasion, also, it is nothing more than a phantom which has alarmed him. He now hears Kätchen's voice in the forest; the young creature is anxiously calling to him; he sees her fleeing in consternation from the old ladle-hawker. The wooden-legged soldier gets in Kätchen's way. Wilhelm, who has just cast the sixty-third bullet, is about to rush out of the circle and hasten to Kätchen's assistance, when the clock strikes midnight, and all the lying forms vanish. Instead of them, Wilhelm beholds a horseman ride slowly up on a black steed. The horseman stops before Wilhelm and says,

"You have gone through the ordeal well." Wilhelm makes an impetuous gesture for the horseman to go on. "You are bolder than such as yourself are accustomed to be," the horseman remarks, with a mocking laugh. "Take the bullets; sixty for you and three for me; the former hit, the latter deceive. Good-bye; when we meet again, you will understand me." He goes away. The trees under which he has halted sink down, like so many heaps of withered branches. But, gracious Heaven! what an unpretentious demon is this black horseman compared to Samiel, who, at the word "Seven," appears with a hubbub as though the end of the world were come! On the day of the hunting-party, Wilhelm does wonders with his bullets; the Prince's representative cannot praise him sufficiently. It is only out of respect for the old custom, and for form-sake, that Wilhelm has to shoot a turtle dove, which is perched upon a pillar. "For Heaven's sake," exclaims Kätchen, "do not fire at it, Wilhelm. I dreamed last night that I was a white dove—my Mother tied a ring round my neck; then you came, and my Mother was covered with blood!" The Prince's representative endeavours to reassure her, and Wilhelm fires. At the same moment, Kätchen falls with a loud scream to the ground. "What a strange girl!" exclaims the Grand Ranger, raising Kätchen; but a stream of blood flows down her face; her forehead is shattered, and the rifle ball is lying in the wound. Near at hand stands the wooden-legged old soldier, and cries with a demoniacal and sarcastic laugh, "Sixty hit, three deceive!" Bertram and Mother Anna do not long survive Kätchen's loss; Wilhelm ends his days in a madhouse; the phantom of the old beggar-woman prophesied correctly. The reader will remark that as it was impossible for an audience to sit out the casting of sixty-three bullets; and as he wanted to preserve the diabolical rhyme, Kind changed it into: "*Sechse treffen, sieben offen*," which is wrong and meaningless. It ought to be: "*Sechs treffen, die siebente äfft*." But this is not the worst alteration Kind has introduced into Apel's original story.

The latter, as the reader may perceive from the above short sketch, has a really magical character, and in its development a significance which is unfortunately altogether wanting in the libretto of the opera. It is a comical notion that in the tale of the *Gespenssterleugner* the enlightened lawyer Gerstensalt, is exceedingly irate with the *Gespenssterbuch* generally, and more especially with the tale of *Der Freischütz*, (of which he vainly seeks a natural explanation). Every one can judge for himself what Kind has added and changed. The merry Aennchen (instead of Mother Anna), whom he wants for a second soprano, and Kilian the King of the marksmen, are his creations; the mysterious wooden-legged old soldier and the unimportant young Huntsman Rudolph, are melted down into the wicked Caspar. The exposition of the shooting match belongs to the librettist. While, in the story, Wilhelm is the principal figure and Kätchen plays only a secondary part as an indispensable victim, decidedly the most important part in the opera is given to Agathe. We must confess that Kind's additions and alterations are, considering the object in view, very judicious—always excepting the Hermit, at whose appearance in the parody, *Staberlals Freischütz*, Max Staberl rightly exclaims with horror: "That's the Hermit from *Der Freischütz*; I know him! turn him out! he is a stupid ass!" In the opera the greatest importance is attached to an element to which in the tale scarcely any allusion is made; I mean the religious element, that is to say: religious as religion was understood in the romances of the period. But the ominous Hermit might have been spared. So pure a being as Agathe, a being of whom even Samiel, the emissary of Hell, says in the *Wolfsgeleit*, "That he had no power over her," can defy the magic bullet even without the rose wreath. The conclusion of the opera might, perhaps, be rendered more effective than it is at present, if Agathe were not touched by the bullet at all, and Caspar made from the very beginning, as a deceiver deceived, the victim of the Prince of Lies—such a change would not at all effect Max. In those times, however, pious anchorites were as plentiful as blackberries; the Hermit as the agent of Heaven is in this instance contrasted with Samiel, as representing Hell. The success achieved by the composer of *Der Freischütz* turned the head of the librettist, who acted in a manner worthy of his name; I do not mean after the manner of authors, but after the manner of a

* From the *Neue Berliner Musikzeitung*.

child.* He could not conceal his envious yearning for notoriety even from Weber. In vain did Weber seek to pacify him; Kind remained in the sulks to his dying day. Long after Weber's death, he published a book all about himself, and called it the *Freischütz Buch*; it was a little Pantheon erected by him to himself. He brings, for instance, under the notice of Weber and the world the fact that Gluck, when setting Quinault's *Armide*, said: "What is the use of music here? These verses are themselves music!" Whether this argument is sufficient to establish the harmoniousness of such verses as: "Schon entzündet sind die Kerzen, zum Verein getreuer Herzen," or: "Tauscht das Licht des Mondes mich nicht," is a matter of doubt; at any rate, such verses remind us of the celebrated line in the ballad of the Prague poet: "Und des Papst's Wille ward erfüllt," which it is impossible to pronounce without a spasm in the chest, far less sing. Yet Kind is indebted for his little bit of immortality solely to that Carl Maria whom he reproaches with having taken for himself four quarters—the lion's share—of the glory. Who knows anything at the present day of all the talented literary geniuses who flourished then at Dresden, and who—to borrow Weber's biting but splendid expression—"could not hold ink." Theodore Hell, Arthur von Nordstern, the chezy, that Mdle. Therese out of the Corner who played the harp, ill-treated in oil colour Raphael and Coreggio, wrote clever notices in the evening paper, and so on, the Dalai Luma of those sprightly wits, the immortal minstrel of the Urania! Who ever thinks of them now? Friedrich Kind would willingly have achieved a second success like that which he obtained with his *Der Freischütz*, and for that purpose wrote some more opera books. He spoiled his story: *Die Unterirdischen* into a libretto, under the title of *Die silberne Birke*—Kaliwoda in Donau-Eschingen hopped nicely upon the lime-twigs, took, in 1847, the opera of *Die silberne Birke* to Prague, brought it out and found it to be a failure, a result equally due to the book and the score, which, though conscientiously written, was not felicitous. A second libretto: *Die Südeefahrer, oder die Verlobung auf Malaway*, was in vain offered by Kind to various composers; it remained unset to music for the same reason that Don Abbondio's housekeeper remained unmarried: "*Per non aver trovato mai un cane che la volesse.*" It is Weber's music to Kind's book which puts the musical *Der Freischütz* on an equality with, or a higher level than, the original story—and Kind, who has smuggled his way into immortality in the wake of Carl Maria, ought to have thanked Heaven for such a companion, instead of feeling injured and wrapping himself up in his poetic pride.

SACRED HARMONIC SOCIETY.

This society gave its second oratorio performance in the Albert Hall on Wednesday week, the work selected being Haydn's *Creation*. A large audience attended, and seemed to enjoy the physical comfort of the building and the *coup d'œil* it presented, not less than the music to which they listened. The soloists were Madame Lemmens-Sherrington, Mr. Vernon Rigby, and Mr. Lewis Thomas—artists who from their high standing and entire familiarity with the work to be done, left no doubt of success as regards the popular airs in Haydn's well-known oratorio. Each singer was applauded, and each did the best possible under circumstances not wholly conducive to a perfect result. Upon the rendering of the choruses we need not dwell, while the band is assumed on such occasions—not without reason—to be all that heart can wish. Sir Michael Costa conducted. We may add that those who expected Haydn's work would better suit the acoustics of the building than did Mendelssohn's *Elijah* were disappointed. The orchestral details were equally indistinct, and the reverberations proved as mischievous in the one case as in the other. Plainly, therefore, the Albert Hall, as a concert-room, is a failure. Hearing music there is analogous to viewing pictures through a fog, and no amount of letter-writing can alter the disagreeable fact.

THADDEUS EGG.

* The reader has met this joke before. He must remember that "Kind" is the German for "Child," see *supra*, page 251. As the nigger said to his Master, upon the latter's reproving him for again being in a state of inebriation: "Same drunk, Massa, same drunk!"

HER MAJESTY'S OPERA.

The operas last week were *Linda di Chamouni* (third time), *La Sonnambula*, and *Fidelio*. The extraordinary success achieved by Mdle. Marie Marimon, in the character of Amina, has been briefly recorded. The second performance of *La Sonnambula*, on Tuesday night confirmed the favourable opinion unanimously expressed on the occasion of the new lady's *début*. It is not always safe to put implicit trust in first impressions; but we are much deceived if Mr. Mapleson has not discovered in Mdle. Marimon an operatic "star" of real magnitude.

The performance of *Fidelio* was, on the whole, one of the finest in our remembrance. That a thorough musician like Sir Michael Costa should take more than common interest in such an opera as that of Beethoven is not astonishing; but on Saturday night the conductor and his orchestra surpassed themselves. Two out of the four overtures were given—the one in E, No. 4, as prelude to the first act, and the great overture in C, generally entitled "*Leonora*, No. 3," as prelude to the second. Both were admirably executed, the latter especially in such magnificent style that it was followed by a storm of applause, which did not subside until the opening notes of the introductory slow movement were heard again. Long and elaborate as is the *Leonora* overture, it was listened to from beginning to end by the entire audience with eager interest. If a word of criticism may be permitted in speaking of so fine a performance, we might suggest that a trumpet would be more effective, as well as more legitimate, than a cornet, for the flourish behind the scenes. All through the opera the playing of the orchestra was of the same quality; and how much Beethoven has given his executants to do no amateur need be told. The chorus, too, was for the most part excellent; but it always seems to us a pity that no one can be found equal to the task of delivering the second theme in the chorus of Prisoners (the solo in G) as Beethoven designed it. The contrast is far more beautiful, and the effect greater in proportion, when the phrase is allotted to a single tenor voice, instead of to a company of tenors, as is too frequently the custom.

We are not going to describe for the twentieth time the *Leonora* of Mdle. Tietjens, the one *Leonora* now remaining, the *Leonora* who may be said to divide with Sophie Cruvelli the mantle of Schroeder Devrient. Enough that on no previous occasion has this genuine artist displayed more enthusiasm in her delineation of a character which for its adequate presentment asks higher gifts than perhaps any other in the lyric drama. The splendid soliloquy, the duet with Rocco in the grave, the quartet of the pistol and the trumpet (cornet again?), and the rapturous interview between *Leonora* and her husband, once more united, each and all, made their mark as of old. That so long as Mdle. Tietjens is among us the attraction of *Fidelio* will not be permitted to die out, we may look upon as certain. It would, indeed, be a pity if such a masterpiece of genius were again to be set aside for an indefinite period. And yet Beethoven could hardly have dreamt that his opera would ever be brought out on the Italian stage, still less that it would ever become, as it has actually become, a stock-piece in the Italian lyric repertory.

The audience on Saturday was evidently an audience with ears attuned to music. From the vigorous and brilliant overture, "No. 4," to the last *finale*, a noble and imposing climax, piece after piece was keenly enjoyed. The tuneful quartet, in canon, for *Leonora*, Marcellina, Jacquino, and Rocco (Act 1), extremely well sung, received its customary "encore." Many other passages which do not always elicit their due share of attention were warmly applauded, and, among the rest, the trio (full of Mozartean touches) for *Leonora*, Florestan, and Rocco, which comes so opportunely to dissipate the gloom of the dungeon-scene. But, *ex uno disce omnes*. However agreeable the task, seeing that there is nothing to criticise, and all to praise, we cannot again discuss *Fidelio*, number by number. Signor Vizzani's Florestan surprised many besides ourselves. Like others before him, this gentleman was compelled to transpose the second movement in the great air of the dungeon scene, where the oboe plays so conspicuous a part; but he otherwise sang it remarkably well. Elsewhere—as for example in the trio already mentioned, and in the duet with *Leonora* at the end of the second act—Signor Vizzani acquitted himself with no less ability than zeal, acting, moreover, with real intelligence. Madame Sinico has for some

time been recognized as the best of Marcellinas, and never showed herself worthier such recognition than on the occasion under notice. Signor Agnesi, as Pizarro, is in many respects excellent, and his familiarity with the music unquestionable. One might imagine, indeed, that, Frenchman though he be, he had had frequent opportunities of playing the part. Signor Foli's Rocco preserves all the characteristics which have hitherto distinguished it. The dramatic conception is good, and the music is well suited to the rich and capable voice of the young American. Signor Rinaldini is a fair Jacquinio; and Signor Caravoglia does all that in him lies for the Minister.

The opera on Tuesday night was the *Sonnambula*, the second performance to which we already made reference. On Thursday *Fidelio* was repeated. To-night we are again promised the *Sonnambula*, which certainly encourages a belief that Madlle. Marimon's success is genuine.

ROYAL ITALIAN OPERA.

La Traviata, the *Barbiere*, *Guillaume Tell* (with the last act omitted), *Dinorah* and *Rigoletto*, were the operas last week. Of the *Traviata* we have already spoken, and there is nothing new to say about Mdle. Sessi's impersonation of the heroine. Further than this, when it is stated that Signor Naudin, one of the most versatile and serviceable of tenors, replaced Signor Urio in the part of Alfredo, and that Signor Graziani replaced Signor Rocca in that of the elder Germont, all has been said that is requisite. It was the first appearance for the season of both these popular favourites, and each had a reception in accordance with his deserts. A new discourse upon the *Traviata* will hardly be expected of us. Nor would it be necessary to say another word about the *Barbiere* of Rossini, but for the fact that Signor Mario being indisposed, the part of Count Almaviva was confided to Signor Bettini—another versatile and useful tenor, who, as usual, proved his competence to undertake any character in any opera on the shortest possible notice.

Meyerbeer's fresh and exquisite pastoral, *Dinorah*, invariably welcome on its own account, is doubly so when the forlorn and half-demented heroine is represented by Madame Adelina Patti. Of this very attractive performance we have had more than one occasion to speak, and need only now reiterate our opinion that such an example of acting and singing combined—acting, for picturesqueness not to be surpassed, singing, for neatness, fluency, and unaffected expression hardly to be equalled—is, at the time being, a rare phenomenon. In Madame Patti's *Dinorah* we lose sight of the personal individuality of the actress, and think of nothing but the character she is portraying. The art of concealing art could scarcely find a happier exemplification. The execution of the music, which contains some of the most graceful, touching, and spontaneous melody that ever came from the pen of its highly gifted composer, is precisely what it was last year, from the tranquil lullaby, "Si carina, dormi in pace," to the receding strains in the "trio of the bell," murmured by *Dinorah*, as she slowly treads the winding path up the rock in pursuit of her pet goat (Act I.), and from the brilliant "Shadow song," with its plaintive introduction (Act II.), to the end, comprising the heroine's gradual restoration to reason (Act III.). Upon things so familiar there is no need to dwell. Our opera-going readers will be satisfied to know that Madame Patti's *Dinorah* is, as before, one of her most finished assumptions, and that the enthusiasm it excited the other night was as great as on any previous occasion. The "Shadow Song" being uproariously encored, the quick movement was repeated; and even then the audience were not satisfied without twice calling back the favoured artist. Signor Graziani's Hoel, as all connoisseurs who have witnessed it are aware, is one of his most carefully elaborated performances. Signor Bettini's Corentino is clever, though by no means equal to the Corentino of Signor Gardoni, and, as a piece of acting, somewhat exaggerated. Humour comes naturally, or not at all; and Signor Bettini, not quite humorous by nature, exerts himself over much to appear humorous. Nothing could be better than the First Goatherd of Mdle. Scalchi, who gave the air with chorus (Act II.), composed by Meyerbeer, in 1859, expressly for the late Madame Nantier Didié, to perfection. In the idyll which is the prologue to the last scene of the opera, the song of the hunter,

by Signor Tagliafico, and that of the reaper, by Mr. Wilford Morgan, the duet of the goatherds, by Mdles. Scalchi and Madigan, and the impressive prayer, "Gran Dio, padre nostro," in which the four combine their voices, were heard with the usual satisfaction. We know of nothing more fresh and beautiful in modern opera than this idyll, with which Meyerbeer arrests but at the same time gratefully relieves, the progress of the not always too clearly intelligible dramatic action of the most charming, and in some respects the best, of all his operas. Signor Vianesi presided in the orchestra. About the admirable skill with which *Dinorah* is put on the stage at Covent Garden we have spoken over and over again.

The opera on Saturday night was *Rigoletto*—Verdi's masterpiece, as is now generally admitted. The Gilda was Mdle. Sessi; the Maddelena was Mdle. Scalchi; Signor Mongini played the Duke of Mantua; Signor Graziani once more threw all his earnestly conceived dramatic significance into the part of the unhappy Jester, the traditional characteristics of which, nevertheless, would seem to have departed with Ronconi; and the convenient bravo, Sparafucile, found an old and experienced representative in Signor Tagliafico. The marked effects were produced by Mdle. Sessi and Signor Mongini, in the duet of the second act, ending with the animated *ensemble*, "Addio speranza ed anima;" by Mdle. Sessi and Signor Graziani, in the duet which constitutes the *finale* to Act II.; by Signor Mongini, in "La donna è mobile" (encored); and, last and best, by Mdles. Sessi and Scalchi, Signors Mongini and Graziani, in the splendidly dramatic quartet, "Bella figlia dell'amore" (also encored). The performance, conducted by Signor Bevilacqua, was generally excellent.

On Monday (Signor Mario being indisposed), instead of *Faust*, we had *Rigoletto* again, the part of the Duke (Signor Mongini being very indisposed) falling to the ever ready Signor Bettini, who acquitted himself eagerly. On Tuesday *Don Giovanni*, with Signor Cotogni (Mr. Faure being indisposed) as the hero, and a new Donna Anna in the person of Mdle. Fabbri (more of this in our next). On Thursday the *Figlia* (Mdle. Sessi) was repeated, followed by the stereotyped second and third acts of *Masaniello*. Last night Madame Patti was to appear as Desdemona (*Otello*). To-night *Faust*, with Signor Mario, M. Faure, and Madame Carvalho.

LEIPZIG.—Herr R. Wagner stayed here a few days lately. The "Kaisermarsch" was performed under his conductorship.

PRAGUE.—Herr Julius Schulhoff has been offered the Professorship of "high" pianoforte playing at the Conservatory, on the following terms: an annual salary of 2,000 florins, and several months' leave of absence every year. He has not yet sent in his answer.—Herr R. Wagner's *Meistersinger von Nürnberg* has just been successfully produced.

DRESDEN.—The foundation-stone of the new Theatre Royal and Opera-house was laid on the 26th ult. Contrary to general expectation, the process was performed with an utter absence of state ceremonial, not even the Intendant-General considering it worth his while to be present. According to report, the architect, Herr Hänel, sent a letter to request Dr. Papst to write something in the shape of a blessing or consecration, but Dr. Papst asserts he received no such letter; consequently, the architect's request remained unheeded. Herr Hänel, surrounded by a number of fellow architects, builders, &c., advanced to the stone, and deposited in a leaden case the debates of the *Landtag* on the building of the Theatre, a piece of one thaler, and a piece of five-new-groschens, struck in 1871, together with a photograph representing, in three compartments, the old Theatre Royal, its burning and its ruins. Herr Hänel then lifted his hat, his example being followed by all those round him, and read as follows:—"To-day, the 26th April, 1871, at eleven o'clock a.m., this foundation-stone of the new Court Theatre was laid by the architect and his subordinates charged with carrying out the work, according to the plans of Professor Dr. Semper, now in Zurich, and in presence of his son, Herr Manfred Semper, who is one of those engaged in seeing the plans duly carried out. May God bless the task of erection, and grant that it be quickly and successfully accomplished." This document bore the signatures of Herren Hänel, Johns, Körner, Semper, Kettner, and Dienemann, and was deposited with the other objects in the leaden case. Herr Hänel then took the hammer, and, giving the stone the three customary blows, pronounced the words: "In the name of the Father, the Son, and the Holy Ghost." Herren Kettner, Körner, Johns, Krüger, Weiss, and Papst, having done the same thing, the proceedings terminated.

MR. CHARLES HALLÉ'S RECITALS.

Mr. Charles Hallé's "Pianoforte Recitals" may be looked upon as a kind of appendix to the Monday Popular Concerts, following annually close upon them, and with a similar object in view. The chief difference is that Mr. Hallé is his own sole pianist during the entire series of performances—eight in number. Few who care to hear the works of the "classical" pianoforte composers played as this versatile gentleman plays them are likely to object. A more diligent and conscientious professor, one with a more extensive and varied repertory at immediate command, could scarcely be named. On three different occasions Mr. Hallé has confined his programmes exclusively to the solo sonatas of Beethoven, introducing them successively in chronological order, from "Op. 2" to "Op. 111." This was appropriately the case last year, the centenary of the great composer's birth. At other times we have had all the pianoforte solo pieces of Schubert (by which, of course, is meant all that are published), including the 11 grand sonatas and the unfinished sonata entitled, by Schubert's German publishers, "*Relique*." In addition to these, Mr. Hallé has presented many examples of Weber, Mendelssohn, Chopin, Schumann, and Stephen Heller, among comparatively modern composers; not a few from Clementi and Dussek, their immediate predecessors; a good deal of J. S. Bach, a good deal of Mozart, and something of Handel and Scarlatti, besides an occasional specimen of Haydn. Other composers might be cited, but we have cited enough; and it seems almost ungracious to ask why one who has done so much, and so well, should have left men like Woelfl, Steibelt, G. F. Pinto, J. Field, Hummel, F. Hiller, and Sterndale Bennett, almost entirely in the shade.

Last year being the centenary of Beethoven's birth, Mr. Hallé, as we have said, limited his "Recitals" to works by that greatest of all composers for the pianoforte. This year the scheme, although Beethoven enters largely into it, is different. Mr. Hallé now offers his subscribers not only pianoforte solos, but concerted music into the bargain. Thus we are promised the ten sonatas composed by Beethoven for pianoforte and violin, in addition to other works in the same form by Mozart, Dussek, and Mendelssohn. The solos are to be selected from the writings of acknowledged masters in all schools, from Bach and Handel to Weber, Schubert, Chopin, Sterndale Bennett, &c.—at least so says the prospectus. The first "Recital," which was held as usual in St. James's Hall, brought together an unmistakably music-loving audience; and the programme was just what Mr. Hallé's announcement would have led one to expect. Not only Beethoven, but Schubert and Schumann, were represented—and each, after his kind, represented favourably.

The "Recital" began with Schubert's sonata in A minor, "Op. 42," one of the three sonatas which so much excited the imagination of Schumann, Schubert's most enthusiastic admirer. How Mr. Hallé plays this truly poetical work nobody who has heard him play it at the Monday Popular Concerts need be reminded. His execution of the last movement especially—a characteristic *allegro vivace*—is remarkable for accuracy and vigour. This was the most important of Mr. Hallé's solo displays—the others consisting of Schumann's "Arabesque" in C major, and two of the same composer's so called "Novellettes"—the first alone, though an earlier composition than either of its followers, a genuine specimen of the master. The most attractive performances of the day, however, were not those for pianoforte solos, but those for pianoforte and violin, in which Mr. Hallé enjoyed the co-operation of Madame Norman Neruda, who appears to be thoroughly imbued with the spirit of Beethoven's earlier music. Nos. 1 and 2, from the set of three sonatas dedicated by Beethoven to Antonio Salieri (Op. 12), were chosen for the occasion. These sonatas, written at the age of 29, plainly shadow forth the mature genius of their composer, who was able to stand side by side with Mozart before he had absolutely revealed himself as "Beethoven." But they are well known, and need no description. Fresh and vigorous as is the Sonata in D (No. 1), we cannot fail to note a marked advance in the one in A (No. 2), which comprises the beautiful, and even at the period of its composition, strikingly original, "*Andante più tosto allegretto*." How both sonatas were played by Mr. Charles Hallé and Madame Neruda,

his accomplished partner, we need not say. The audience evidently relished both, but seemed most thoroughly pleased with the middle movement, already referred to, of the Sonata in A. It is worth observing that neither of these sonatas contains an example of the "*Scherzo*," which Beethoven developed out of the ancient minuet, and in the ready invention of which he surpassed all other musicians.

Songs by Beethoven and Stradella, carefully given by Miss Alice Fairman, and accompanied on the pianoforte by Herr Lehmeier, agreeably diversified the programme.

The second Recital was to take place yesterday.

NO CASE—ABUSE PLAINTIFF'S ATTORNEY.

The following letter appeared recently in the *Journal of the Society of Arts*—

"Sir,—Will you allow me a little space in your valuable columns to state my personal impressions of the six concerts in aid of a National Training School of Music, in the hope that it may serve a good end.

"I occupied an excellent seat for thoroughly appreciating the music; and, as a subscriber, let me take this opportunity to express to the committee my best thanks for providing me with so good a place. I listened with pre-resolved attention, and I must say during the whole of the first part I felt puzzled. Whilst piano, and especially pianissimo parts, were not only distinctly audible, but left nothing to be wished for in their most delicate modulations, forte and fortissimo parts were sounds without proper distinctness, and what is more, did not seem loud enough; and I had at first the impression that the orchestra was not large enough for the Albert Hall. But how could I reconcile with this, that those soft and tender notes of the singing, those delicate movements, legato and staccato, on the piano were all faultless? I listened with the greatest attention to see if there was an echo or a reverberation. I could not detect either. Whilst I was cogitating these matters in my mind, in the interval between the first and second parts, a sudden idea struck me; I rose from my corner seat in the arena, walked a couple of steps to the base of the amphitheatre, closed my eyes, and listened. I fancied I was standing on the seashore, and that I heard the rushing of the waves when a strong breeze is blowing. It was not at all like the humming of voices. The puzzle was now explained to my mind, after what I had experienced besides during the previous hour.

"Visitors kept on coming in fully up till nine o'clock. Three or four seats on my left and in the front of me were unoccupied for nearly three-quarters of an hour. The boys who vended the programme took care that they should be heard, and were pushing their trade during the whole time. On my right two gentlemen stood for a considerable time, talking with subdued loudness. Behind me two ladies and a gentleman were talking with genteel loudness the whole hour through, except during pianissimo parts—for all the world like a drawing-room. Now, fancy, the majority of 5,000 persons having a comfortable chat, and their voices going in genteel crescendo with the music, and the riddle is explained why the loud parts of the music became often comparatively indistinct. Fancy, again, when pianissimo parts are played, people holding their tongues, and you will know why they were faultless.

"No architect, no engineer, no scientific genius in acoustics, can cure this. If at a concert, as in the drawing-room, a little pleasant conversation is carried on whilst a little music is going on, then the larger the hall the greater the failure.

"That overture of the *Freischütz*, at the mention of which people speak with enthusiasm of Sir Michael Costa's conducting, and of the performance of his orchestra, seemed to be lost. Ladies and gentlemen were only just coming in, and everybody walked and everybody talked, as a matter of course.

"The second part was much better in that respect than the first. Perhaps many ladies and gentlemen took a rest. I felt especially interested in the performance of the violin, and the *Adagio* was to my mind a piece which particularly tested the capacities of this hall. All the delicacy of the bowing could be fully appreciated. It is not, however, my intention to criticise the performance, because I felt perfectly satisfied with the whole concert, and with the hall. All the fault was with the audience.—I am, &c.,
A SUBSCRIBER."

BREAKFAST.—EPPS'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite.—The *Civil Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Each packet is labelled: JAMES EPPS & CO., Homeopathic Chemists, London. Also makers of Epps's Cocoa, a very thin evening beverage.

THE SONS OF THE CLERGY.

The 217th anniversary festival of the Sons of the Clergy was held on Wednesday afternoon under the dome of St. Paul's Cathedral, with the customary full choral service which has for so long a time added to the importance and interest of the occasion. Few of our readers need be informed about the origin and design of this admirable charity, which, founded in 1655, and incorporated some years later by Royal Charter, under Charles II., has been so widely and consistently instrumental for good. The influence of the Corporation of the Sons of the Clergy, instituted from the first chiefly, if not wholly, with the object of affording salutary aid to the widows and orphans of those clergymen who, among the most diligent labourers in their inestimable sphere of action, are also among the least generously remunerated, is increasing—gradually, it may be, but surely, year by year. Last year, we are informed, the society, by means of pensions and donations, "assisted nearly 1,300 individuals—clergymen, their widows, aged single daughters, and children." To enter for a moment into statistics, we may cite from a recent report an explanation of the views to which the charitable operations are precisely directed. These are—"to afford continuous or occasional assistance to clergymen of the Established Church in England and Wales, when in need, from mental or bodily infirmity, the reverses of fortune, or the heavy expenses incidental to large families, or from any other cause of impoverishment beyond their own control; to grant pensions to widows of clergymen, and donations to widows in temporary difficulties, ineligible for pensions; to grant pensions to maiden daughters of deceased clergymen upon attaining the age of 45 years, and donations to unsuccessful candidates and other single daughters under the age of 45, incapacitated by want of health from earning their own maintenance; to apprentice clergymen's children, orphans or not, to schools, professions, and trades; to assist in their education at schools or colleges, and to provide outfits for them on being placed out in the world." Further, it may be added that clergymen in full orders, residing in England or Wales, and licensed to a cure of souls, are entitled to the benefits of the charity, which, it is gratifying to learn, have been largely exercised in this direction. With the wish to serve, as far as lies in our power, a cause in every way so deserving of support, we add the last paragraph of an appeal on the part of the Governors, which, together with the printed order of the service, was in the hands of the congregation on Wednesday afternoon:—

"It is especially desired to raise the amount of the pensions to the widows and aged single daughters of deceased clergymen, of whom there are 712 receiving pensions from £15 to £25 per annum, and the Governors feel confident there must be many wealthy and benevolent individuals who would be happy to assist in so just and good an object, did they know the extent of the pecuniary distress and consequent suffering and privations into which a large number of excellent ladies are thrown by the death of husbands and fathers, whose life incomes as clergymen afforded no means of laying by a provision for their widows and orphans."

The congregation was, as usual, large, entirely filling the space under the dome. The procession up the nave, of the Lord Mayor and civic dignitaries, received by the members of the choir, the clergy, the committee and stewards of the Festival, the Bishop of London being among the visitors, took place at the accustomed time and in the accustomed manner. Prayers were intoned by the Rev. J. H. Coward, and the Lessons read by the Rev. M. B. Cowie, both minor Canons of the cathedral.

The full cathedral choral service is invariably a conspicuous feature at these celebrations; and it is but just to add that the musical performance, noticeable for its improvement last year, gave further signs of progress on Wednesday. The conductor was again Mr. Winn; and the choir, as on previous occasions, was made up of delegates from Her Majesty's chapels Royal, Westminster Abbey, St. George's Chapel, Windsor, Canterbury, Winchester, Eton College, the Temple, Lincoln's-inn, St. Andrews, Wells-street, &c. Of course the Suffrages were sung to Tallis's "Festival use," as they have been time out of mind, and are likely to be, until something better is produced. The Psalms (53, 54, 55) were chanted to Attwood's graceful tune in E flat. The service was a new one, in D major, by Mr. Henry Gadby, a young English composer, who is continually making progress, and who,

in his present setting of "Cantate Domino" and "Deus Misereatur" ("Oh sing unto the Lord" and "God be merciful"—the 98th and 67th Psalms) has afforded fresh proof of rare ability. The members of the choir took evident pains with this new music, of which, had we the space at command, we would willingly speak in detail. There were three anthems—Dr. Croft's well-known "God is gone up with a merry noise;" Mr. Goss's, in F major, "The glory of the Lord," a masterpiece in its way; and, after the sermon, the tenor solo and chorus, "Blessing and honour and glory," from Spohr's oratorio, *The Last Judgment*, in which the solo passages were extremely well delivered by Mr. Kerr Gedge, principal tenor of St. Paul's. As usual, the musical proceedings were under the superintendence of Mr. John Goss, assisted by Mr. George Cooper, his constant and able associate, who, as final voluntary, played, in a masterly manner, J. S. Bach's great Prelude and Fugue in E flat ("St. Anne's.")

The sermon was preached by the Rev. J. C. Miller, D.D., vicar of Greenwich and canon of Worcester, who took for his text Isaiah viii., 65—"Destroy it not, for a blessing is in it,"—and whose lengthy and earnest discourse was principally an argument in many branches against the disestablishment of the Church of England, commencing with a reference to the recent debate in the House of Commons.

The dinner was held, as of old, at the Merchant Taylor's Hall, Threadneedle Street. The Lord Mayor presided, and the Bishop of London, the Bishop of Hereford, the Bishop of Llandaff, Canon Miller, D.D.; Dr. Currey, Master of the Charterhouse; Sir F. Lyceet, Sheriffs Jones and Owden, Mr. Under Sheriff Crosley, the Archdeacon of Westminster, the Rev. Mr. Chrichton, and several other clergymen, were also present.

The Chairman, in proposing the health of the President of the society, the Archbishop of Canterbury, expressed his great regret at the absence of the most reverend prelate, and dwelt at some length on the nature of the assistance given by the institution, observing that the number of clergymen in England and Wales exceeded 20,000, and that a large proportion of them on an average had only £100 a year when on actual duty. The toast was responded to by the Bishop of London, with whose name, in the absence of the President, it was associated. The right rev. prelate took occasion to say in the course of his remarks that he saw no danger to the Church of England except such as might arise out of her own internal discords and the neglect of their duty on the part of her ministers, adding that there never was a time when the clergy laboured more faithfully and perseveringly in their vocation than the present. He also advocated in earnest terms the cause of the charity. The "Health of the Lord Mayor" was next proposed, and several other toasts followed, including "the Health of the Treasurers of the Corporation," the Rev. Dr. Vivian, Mr. Pownall, and Sir T. Tilson.

A collection was made in aid of the charity at the Service at St. Paul's Cathedral in the early part of the day, which amounted to £119. The amount received at the dinner itself was £1,129, both sums being independent of one of £674, contributed by the stewards at the festival. The total sum received from voluntary contributions, as distinguished from income derived from property and real estate, was announced to be £4,119.

IMPROMPTU TO "BENWELL."

"Saum Cuique."

How hath the little busy Ben
Been wasting half an hour,
To demonstrate with feeble pen
His utter lack of power!
As Fate denied poor Benwel brain
To figure as a wit,
His wild attempts are all in vain,
Ex nihilo nihil fit.

MULTUM IN PARVO.*

* Query—Parvum in multo.—(A. S. S.)

COPENHAGEN.—Mar-chner's *Templer und Judin* has been produced with unusual success at the Theatre Royal.—As Herr R. Wagner's *Lohengrin* proved a hit, there is some talk of bringing out another of his operatic works.

ST. JAMES'S HALL,
REGENT STREET AND PICCADILLY.

MR. CHARLES HALLÉ'S
Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that the remaining PIANOFORTE RECITALS of his ELEVENTH SERIES will take place on the following Afternoons:—

FRIDAY, May 19,
FRIDAY, May 26,
FRIDAY, June 2,

FRIDAY, June 9,
THURSDAY June 15,
THURSDAY June 22.

THE THIRD RECITAL

WILL TAKE PLACE ON

FRIDAY AFTERNOON, MAY 19TH, 1871,

To commence at Three o'clock precisely.

Programme.

PART I.

SONATA, in G minor, Op. 34, No. 2, for Pianoforte Clementi.
Mr. CHARLES HALLÉ.
SONG, "Fatima" Weber.
Mdlle. DRASDIL.
SONATA, in F, Op. 24, for Pianoforte and Violin Beethoven.
Mr. CHARLES HALLÉ and Madame NORMAN NERUDA.

PART II.

FANTASIE-SONATA, in G Schubert.
Mr. CHARLES HALLÉ.
SONG, "Gebot" Hiller.
Mdlle. DRASDIL.
GRAND SONATA, in A, Op. 39, No. 1, for Pianoforte and Violin Beethoven.
Mr. CHARLES HALLÉ and Madame NORMAN NERUDA.

Accompanist - - - Herr LEHMANN.

Sofa Stalls .. 7s. Balcony .. 3s. Area .. 1s.
Tickets at CHAPPELL & Co.'s 50, New Bond Street; MITCHELL'S 33, Old Bond Street; OLLIVIER'S, 39, Old Bond Street; KNITH, PROWSE, & Co.'s, 48, Cheapside HAY'S, 4, Royal Exchange Buildings; and at Austin's Ticket Office, 28, Piccadilly.

BIRTH.

On Saturday, May 6th, at Glasgow, the wife of EMILE BERGER, of a son.

DEATHS.

On April 27th, at his residence, Posilippo, near Naples, SIGISMUND THALBERG, the famous pianist.

On May 3rd, at Montpelier Square, Brompton, ELIZABETH, widow of the late WILLIAM HAWES, Esq., of Her Majesty's Chapel Royal and Adelphi Terrace.

TO CORRESPONDENTS.

JOHN ST. JOHN JONES.—Porpora was born at Naples in 1687. Of course he was contemporary with Handel. On all his other points Mr. John St. John Jones is wrong.

BENWELL BENWELL BENWELL.—Mr. Benwell Benwell Benwell asks, "How is it that when any composer copies Spohr, he always reproduces Spohr? Is it because tradesmen insist upon all imitations been spurious?" This is clearly not to be answered, (or not to be answered clearly), in a breath. All we can say is—possibly.

THOMAS VIVIAN EDGE.—Mr. Eliason, it is true, still resides at Frankfurt; and it is equally true that Schindler—"l'ami de Beethoven"—was there in 1856; but in all else Mr. Edge is wrong.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MAY 13, 1871.

PROTECTED TALENT.

OUR American cousins, having just begun to "feel their feet" on matters musical, and growing awake to the fact that their country is the El Dorado of artists who can take with them a European reputation, are raising the well-

worn cry of "Protection to Native Interests." In other words, they want to encourage indigenous talent, by a prohibitive league against talent which grows elsewhere. We English, of all people, should sympathize with the feeling underlying this desire; for are not our native musicians depressed and obscured by the swarms of foreigners who come to us year by year, settling on every acre of our little island, and cutting out the home-grown article by help of John Bull's stupid preference for a "Signor," a "Herr," or a "Monsieur?" Indeed, we have far more reason to cry out than Cousin Jonathan. We are an old country, with a music of our own, such as it is, and with a by no means poor inheritance of musical fame to preserve and hand on to the next generation. It is otherwise with the "States." There a national form of art has yet to be created, and the introduction of foreign elements is simply an increase of ingredients in that seething-pot out of which American music will one day come, distinct in material and flavour. But though we suffer more than our cousins, we are in no such great danger of wincing absurdly. Everybody knows that in America the theories advocated by the late Lord George Bentinck are still held to embody the essence of politics—economic wisdom. It is thought, even in this advanced stage of the 19th century, that to protect native industry by a tariff on foreign commodities is to benefit the nation at large; and hence we need feel no surprise when American musical journalists require that home-made singers and players should be looked after in a similar manner, with a view to the general good of American art. A writer in the Philadelphia *Amateur*—one of the most efficient representatives of Transatlantic music—makes this demand very explicitly in an article headed, "Tariff on Talent." He begins by assuming the wisdom of protection, so that, reading his exordium, it is necessary to remember the public for whom he writes. Says our friend:—

"By a tariff is understood a lawful duty levied upon foreign goods or commodities, in the interest of protection. It is only wise when it does protect. It is admitted to be right and requisite the world over; for there is no nation that does not endorse it when practicable. It has no opponents save those foreign to the interests of the people in whose behalf it is instituted; in all respects it is eminently a national measure. In this country it is especially prominent."

Without stopping to enquire whether the sentence in italics is absolutely true, let us see how the theory of protection is applied to the case of native music.

"A tariff in an artistic way is, perhaps, a novel and questionable idea. Let us question, it then. There is no good rule that will hold good all the way through! This is certain—let it hit whom it may!—If a tariff is good as a law to nations, it is good as a common law, in any sense. If a tariff may protect American or English cloth, there is no reason why it shall not protect American or English talent. There is never a tariff levied upon goods that cannot be produced in the country levying it. Then, every encouragement is lent to facilitate its success. But it is not Congress or Parliament who have the right to establish an art tariff; the matter is not within the jurisdiction of either; it is for the people socially to discriminate and act in. For who shall say a people have no right or justification in protecting and fostering their own talent, as well as commerce or any national interest? As a protective tariff has been extraordinarily applicable in our land in a national way, so, we say, it is necessary that our talent should be as especially cared for and encouraged."

In part justification of the extraordinary proposition here made—a proposition resembling the "Anti-Slave-Sugar scheme of the Anti-Slavery days"—it is but right to let the American journalist put the provocation in his own nervous language. He exclaims:—

"The United States are less mindful and more utterly careless of their own artistic talent than any nation under Heaven. Nothing

(comparatively) bearing the impress of American exclusiveness has ever been acknowledged. Powers must stay in Rome; Patti and Cary must return to us with the effervescence of Europe strongly predominant; native composers must slink under titles of foreign accent, and names not their own. Their works would never do in the freedom of American merit. An American Beethoven would be lynched, or something akin to it.

***** We should encourage foreign artists as we encourage other good features, but they should know their places, and not be permitted to ride down their superiors or equals."

Evidently the writer feels very strongly the position occupied in his own country by native talent; and that is an additional reason why we should not take up time and space by showing the fallacy of the scheme he propounds. It must be clear to every discerning Englishman that were we to establish a league against foreign art, the progress of English music would from that moment be a "progress backward." In music, as in everything else, free intercourse—free trade—is healthy to the nation, though, sometimes, hurtful to the individual or the class; and with all our preference for native talent, we would not stir a finger to interfere with the working of the natural laws in that case made and provided. Let us hope, then, for our American friends a wiser counsellor than their *Amateur* teacher. But, while doing so, let us hope they will escape that truly British Philistinism which, when foreign and native talent are equal, prefers the former simply because it comes from abroad. In detestation of this snobbishness all can join; but to make it impossible by banishing foreign talent from the country would indeed be "cutting off one's nose to spite one's face."

It may here be necessary to assure our cousins that we deprecate the protection scheme from no selfish motives. It would be better for English art were a prohibitive tariff aimed against the import of singers and players into America. We should then keep many whom we can ill spare at home. But we are anxious that in a country where new ideas take root and bring forth fruit very rapidly, the scheme propounded by the American journalist should not be put in a fair way to yield a crop of unadulterated mischief.

OCCASIONAL NOTES.

STEDFAST Germany is not to be cheated of her Beethoven Festival; and the celebration at Bonn, which the war quashed last year, will begin on the 20th of August next.

MILITARY bands have been industriously playing in the Albert Hall every day this week, rousing the echoes to a state of fury. Is this the "daily exhibition of musical art" the scheme of the International Exhibition led us to expect? If so, we must change our opinion of Her Majesty's Commissioners—for the worse.

THE Paris correspondent of the *Daily Telegraph* sends word that Auber refuses to take any food, and is dying. While we hope that the news is untrue, we fear its truth. The veteran composer has never left his beloved city all through her late trials, and the present fratricidal strife might well induce a man of fourscore years and seven to exclaim, "Now let me die, for my days are but vanity." Watching the last of the giants fade from view, as the Israelites watched Moses ascend to the top of Pisgah, we remember that there is no Joshua to succeed him.

MR. AUSTIN, the zealous and obliging administrator of St. James's Hall, announces his annual concert for Wednesday evening next, with an unusually attractive programme. The names of some of our greatest artists are advertised, and among them Mdlle. Tietjens, Mdlle. Trebelli, Miss Edith Wynne, Mdlle. Abrek, Signor Moriami, Mr. Maybrick, Mr. George Perren, and Mr. Sims Reeves, with Sir Julius Benedict as conductor. An overflowing room may be expected; and certainly no one deserves better success than Mr. Austin, who appeals to the public but once a year, and seldom in vain.

ROYAL SOCIETY OF MUSICIANS.

At the 133rd anniversary of the Royal Society of Musicians, celebrated on Wednesday week at Freemason's Hall, the chair was occupied by Sir Sterndale Bennett, and the general company included Lord William Lennox, Sir John Pakington, Sir T. Gladstone, Sir George Elvey, Hon. Seymour Egerton, Messrs. Otto Goldschmidt, Dr. Ferdinand Hiller, John Oxenford, G. F. Anderson, G. Wood, T. Chappel, H. Littleton, Walter Broadwood, H. Kirkmann, W. G. Cousins, H. C. Lunn, D. Godfrey, C. Coote, jun., J. Blumenthal, Arthur Helps, G. W. Martin, H. Lazarus, &c.,

The Chairman, in proposing the toast of the evening, said:—Gentlemen,—I have arrived at that point in the evening which has made many a Chairman, far more efficient than myself, anxious, and to know, for the first time in the evening, his responsibility. I have, for many reasons, been anxious that some one else than myself should propose the next toast, one principal reason being that I am a member of this family, and that I may appear to speak in favour of my relatives; but you will allow me to get over this difficulty by addressing you, both visitors and members, as the general public. There is, however, a still stronger reason why I was anxious to escape what was put down to me as a duty. I look back and see the names of Royal and illustrious persons who have been my predecessors in this chair, who have studied your case so well, and who have advocated it so eloquently that I am ashamed to think how little worthy I am to follow in their footsteps. (No, no.) Some extracts from their speeches are now before me. I implore you not to expect anything from me in the same power. Still I will endeavour to do my best, and I will trust to your generosity not to let the Society suffer from my weakness. I have spoken of the Society as a family, and I think something good may fairly be said of a family which has lived in the same house for 133 years, and at present shows no sign of getting into Burke's "Extinct Landed Gentry," and I may say I am proud to be a member of such a family. Now, honestly, I am not fond of figures, but it appears we have officers in our Society who are. Firstly, there is our excellent Honorary Treasurer, Mr. Anderson (cheers); there is our excellent Secretary, Mr. Stanley Lucas (cheers); and I may include our worthy Collector, Mr. G. Flower, who will be happy to call upon you at any time you may appoint. (Laughter.) These gentlemen have provided quite a banquet of figures for you; and it would be indeed greatly to our purpose and interest that you should see what we have, and I would only point out that our permanent income is somewhat about £2200. When I say a banquet of figures has been provided for you, allow me to say that I do not think it was cooked. (Laughter.) The permanent income of £2200 is certainly a decent sum, but allow me to say that if we could double it we should well know how to dispose of the money. The allowance to the present claimants is very small, and as was very well observed by H.R.H. the Duke of Cambridge some few years back, when he took the chair, its claimants are greatly on the increase, and the professors of music are more numerous; we should, therefore, be prepared to offer our succour to a larger number of those who are in adversity. You will see in the books placed before you the excellent character given to the Society by Dr. Burney in the early stages of the Society. Let me assure you that the same principles he suggested then influence our conduct at the present time. There is no waste and no extravagance, and I use the language of the Earl of Derby when I state that having closely studied our affairs and their management, I never came in contact with a Society placed on a sounder basis. Before dismissing myself from your attention, allow me to say a few words important to members of my profession. I fear there is a ruling idea that a musician is an improvident person. Now, in all professions, and in all phases of society, there are those whose taste for frugality might be slightly improved (laughter); but I feel assured that music contributes only the usual contingent. I am aware that the Royal Society of Musicians is assumed to have arisen out of the improvidence of a musician. The case of Mr. Kytch and his two interesting sons crops up annually, and probably to our advantage; but I am sure that no one of us would follow such an example to arrange a dozen such Societies. We appeal to you on higher and more legitimate ground. We appeal to you on the score of old age.

which cannot be stayed, and on the score of sickness, which is at the disposal of Providence. We appeal to you to help the declining years of those who, in their time, have ministered to your enjoyment, who have, probably, worked whole days and half the night from youth to old age in your service, and who have found it impossible to lay anything by. Aid us to-night to carry out the objects of the Society, as expressed in the motto which we bear, "To deliver the poor that cry," who are the widows and the fatherless. I give you "Prosperity to the Royal Society of Musicians." (Cheers.)

Sir John Pakington responding to "The Patrons and Honorary Subscribers," said that he was delighted to be assured of the Society's continued prosperity, and expressed an earnest hope that through a long and prosperous future it might continue to discharge the benevolent duty so long fulfilled, of soothing in age and sickness the sufferings of those who in youth and strength contributed to the happiness and enjoyment of their patrons. One other thing he might mention—the pleasure and satisfaction of the company and all lovers of music at the position occupied by Sir Sterndale Bennett. (Cheers.) It was a gratifying feature among proofs of progress, that Royal favour had been bestowed upon those who had made themselves prominent in music. (Cheers.) That honour had been most worthily bestowed upon Sir Sterndale Bennett (cheers), and the second peculiarity in the position of their Chairman was the fact of his presidency on that occasion. All present were delighted to see *The Woman of Samaria* in the chair of this Society. (Cheers.) The Committee had shown wise judgment in selecting Sir Sterndale Bennett for Chairman, and he expressed the sentiments of all the patrons and subscribers of the Institution when he made that remark. The subscriptions amounted to nearly £500.

The musical arrangements were good. Miss Edith Wynne, Signor Delle-Sedie, Mdme. Szarvady, Mr. Carrodus, Mr. E. Lloyd, and Messrs. W. Coward, Barnby, G. Land, F. Walker, and others, took part. The concerted music was under the direction of Mr. James Coward and Mr. H. R. Eyer, and the accompaniments were played by Mr. C. E. Stephens. A special feature was the co-operation of eighteen lady-students from the Royal Academy of Music, who attended and sang two pieces in charming style, as a tribute of respect to their distinguished Principal, the chairman.

PESTH.—Italian opera does not appear to be very flourishing here. According to a local paper, the smallest deficit at any performance hitherto given has been 600 florins, but it does not say how much the largest has been.

COLOGNE.—The Musical Festival of the Lower Rhine will be held here from the 28th to the 30th inst. According to the present arrangements, the programme will be as follows:—First day—"Sieges-Ouverture," Reinecke; "Worte der Weihe," a poem written and spoken by Herr Rittershaus; "Ein feste Burg," J. Seb. Bach; "Hymn," the words selected from Holy Writ, and the music composed by Dr. Ferdinand Hiller; Ninth Symphony, Beethoven. Second Day—"Joshua," Handel. Third Day—Symphony (as yet undecided); Violin Concerto (as yet undecided, but the executant will be Herr Joachim); Overture to *Iphigenia*, Gluck; Coronation Hymn, Handel. The second part of the concert will be made up of various solo performances, vocal and instrumental. The whole will conclude with the Overture to *Der Freischütz*. Among the artists already engaged are Madame Bellingrath-Wagner, Madame and Herr Joachim, and Herr J. Stockhausen. Who the tenor will be is as yet unknown.

VIENNA.—The tenor-plague seems to have died out at the Imperial Operahouse. Even Herr Müller, who could not leave his bed for several months, has returned with a voice as fresh and brilliant as ever. On the other hand, however, Herr Labatt, who sang for everybody at the shortest possible, or, almost, impossible, notice, has sung himself into an inflammation of the throat, and is now on leave of absence. Mr. Adams is back again, and singing in nearly every grand opera. He is only engaged temporarily at present, but he is exceedingly useful, and, therefore, though his voice is not what it was, there is a strong probability of his engagement becoming a permanent one. Mdlle. Ilma di Murska came over from London to sing in *Lucia*—the opera which she selected for her first appearance here, in July, 1864, and which established her reputation with the Viennese—and *Martha*. She returned to London immediately afterwards, with a thousand florins more in her purse. She will come back at the commencement of September, and remain from that date to the end of October.

CONCERTS VARIOUS.

Mrs. HENRY DAVIES gave her annual concert about a fortnight since before a large and fashionable audience in George Street, Portman Square. Mrs. Davies was assisted by Miss Elena Angele, Miss M. Watts, Mr. John Thomas, and Herr Carl Reinecke. The programme consisted of harp and pianoforte solos, and several songs. The chief burden of the programme fell upon Mrs. Davies, whose performances on the harp and piano elicited much applause.

MADAME PUZZI gave a *matinée* at St. George's Hall on Wednesday week, consisting of a concert of vocal music, contributed by Mdlle. Lancia, Miss Jewell, Signor Franceschi, and Signor Tito Mattei. A French *comédiette*, *Les Souliers de Bal*, and an operetta, *Tout est bien qui finit bien*, in which M. Jules Léfort made his appearance, and proved his possession of dramatic as well as vocal powers. The entertainment gave great satisfaction to a numerous and fashionable audience.

BEETHOVEN ROOMS.—Mdles. Noémie and Clemence Waldeufel, of the Conservatoire of Paris, the former a harpist and singer, the second a pianist, gave a concert on Wednesday, to the satisfaction of a fashionable audience. Mdle. Noémie played Godefrid's solo on the harp, "La danse des Sylphes," most artistically, and was much applauded. She also sang with expression Schubert's "Ave Marie," and, with Mr. Maybrick, "Crudel perche." Mdle. Clemence is a brilliant pianist, careful and correct. She played "The Harmonious Blacksmith," *rondo capriccioso*, Mendelssohn; a sonata in G, by Beethoven, (with M. Sainton), and with her sister, a piano and harp duet from *William Tell*. M. Sainton gave one of his brilliant solos on the violin, and Miss Ellen Angèle and Mr. Maybrick contributed some vocal pieces. Mr. Sherlock was the accompanist.

SIGNOR AND MADAME ARDITI gave a *matinée* at the residence (by kind permission) of Major Carpenter and Captain Burk. Several artists of eminence assisted, among whom were Madame Monbelli, who especially pleased by her expressive singing; Mdle. Colombo, who sang the "Ardita" waltz, and joined Signor Caravoglia in a duet from *L'Elisir d'Amore*; Signor Mongini, who gave the popular romance from Halévy's *La Juive*; Mdme. Sinico, who charmingly sang Arditi's "Bolero;" Mdle. Camilla Urso (a young and clever violinist, who has recently arrived from America), who played, in excellent style, the first movement of Mendelssohn's Violin Concerto; and Mdle. Alma Hollaender, who made a "hit" by a performance of a *scherzo* by Chopin. A young lady, pupil of Signor Arditi, made her first appearance, and displayed vocal and dramatic talent by her singing the *scena* from the third act of *Lucia*. The *matinée* was a decided success.

MADAME BERTINI gave a benefit concert on Thursday, May 4th, at the Westbourne Hall, and had a very full audience. Amongst the instrumental pieces given with effect were the "Moonlight" sonata, played by Madame Denbigh; a fantasia, by Madame Oury, on airs from *William Tell*, by Master Walter Bell; Ascher's favourite solo on "Alice, where art thou?" by Miss E. Langley; and Benedict's Welsh fantasia, "Cambria," given with effect by Miss Kate Fuller. Amongst the vocal pieces were "Casta Diva," by Madame Bernard; "The Lady of the Lea," by Mdle. D'Elise; De Giosos' new waltz aria, "I am a fisherman," by Mdle. Marie Christine; and Vincent Wallace's "Song of May" (encored), by Madame Alfardi. Henry Smart's trio, "Queen of the Night," and Macfarren's "Troubadour," received justice from Madame Dwight, Mdle. D'Elise, and Mr. W. C. Bell, and were loudly applauded. In a new song, "Harold," Mr. Bell created a favourable impression, as well as in "The Winsome Rose." Mr. C. F. Wefer concluded the concert with an Impromptu of his own, which he played brilliantly. The concert was under the management of a body of Stewards, and the musical direction was entrusted to Mr. Lansdown Cottell.

Mr. WALTER MACFARREN's first *matinée* took place at the Hanover Square Rooms, on Saturday, the 6th inst. The following is the programme:—

Sonata, in G minor (No. 2, Op. 5), pianoforte and violoncello, Mr. Walter Macfarren and Herr Daubert; Canonet, "Fidelity," Haydn (1732-1809). Solos, pianoforte, Walter Macfarren—Two sketches, "Morning and Evening Song;" Nocturne, "Twilight;" Second Tarantella. Sacred Songs, "Let the words of my mouth," "I will praise Thee, O Lord," Walter Macfarren—Miss Goode. New Sonata (MS.), in A major, pianoforte and violin, G. A. Macfarren (first time of performance)—Mr. Walter Macfarren and Mr. Henry Holmes. Duet, pianoforte, "Andante and Bolero," Walter Macfarren. Solo, violin, "Andante e Allegretto," Handel (1685-1759)—Mr. Henry Holmes. Song, "Bereave," Gounod—Miss Dalmaine, violoncello *obbligato*, Herr Daubert. Quartet in B minor, Op. 3, pianoforte, violin, viola, and violoncello, Mendelssohn—Mr. Walter Macfarren, Mr. Henry Holmes, Mr. Burnett, and Herr Daubert.

Mr. Stephen Kemp accompanied the vocal music on the pianoforte.

Mdlle. HELENE DE KATOW, a young lady Violoncellist, and a Premier Prix, of the Belgian Conservatory of Music, gave an evening concert on Wednesday, in St. George's Hall. The programme was attractive, irrespective of the excellent artists provided to carry it out. Mdlle. de Katow possesses a full and good tone on her instrument, as well as brilliant powers of executive—qualities which she proved by her performance of a solo by Servais, on the waltz air, "Le Desir," and in a trio of Beethoven. Mdlle. de Katow was assisted by Mdlle. Theresa de Castellán, a violinist, and Mdlle. Ferrari de Campolóni, a pianist, all three ladies in as many trios winning much applause by their clever playing. Mdlle. de Castellán gave Allard's fantasia for violin, on airs from *Faust*, with much brilliancy and effect, and Mdlle. Ferrari de Campolóni played a Canzetta and Tarantella of her own composition. Mdlle. D'Inglequille was encoored for her artistic interpretation of Gounod's Serenade, the violoncello *obbligato* exquisitely played by Mdlle. de Katow. Madame Viardot-Garcia sang three of her Spanish songs, in the excellent style which has made her famous, and, with Signor Delle Sedie, the duet from *Il Barbiere*. The latter gave some Italian songs. M. Jules Lefort sang Gounod's *Le Vallon*, and an English song. Signor Gardoni also contributed to the success of the concert. Signor Vera was the conductor.

Mr. FREDERICK CHATTERTON gave a concert on Thursday morning, which attracted a large and fashionable audience. Mr. Chatterton's name as a first-rate harpist has long been known and acknowledged. On the present occasion he fully bore out his reputation, and exhibited his exceptional talent in several duets for harp and piano (with Mr. George Forbes) as well as in various solos. One of the principal pieces played by Mr. Chatterton was his own "Irish Fantasia," in which he introduces the favourite airs, "The harp that once through Tara's Halls," and "The last rose of summer." These he played so much to the satisfaction of the audience that they recalled him unanimously back to the platform, when, in lieu of repeating his Irish Fantasia, he played "Auld lang syne," which was warmly acknowledged and duly appreciated. Mr. Chatterton also played (by desire) his "Morceau Fantastique," *Il Carnevale di Venezia*, and his "Nymph's Revel," both pieces eminently calculated to show off to advantage the superior ability of the artist. The concerted pieces played by Mr. Chatterton were Henri Herz's duet concertante, introducing "O dolce contento," with which he began the concert, and Bach's grand duet, "The Coronation," with which the concert terminated. Both these pieces, in which he had the assistance of Mr. George Forbes at the pianoforte, met with deserved applause, and Mr. Frederick Chatterton may be congratulated on the success of all his performances. Madame Florence Lancia was the lady vocalist. In "Bel Raggio," and in some "vocalised" mazurkas, by Chopin, Madame Lancia showed herself possessed of superior executive powers, and in the duets with Mr. Desmond Ryan, "La dove prende," and "Dunque io son," a purity of taste in one, and an archness of expression in the other, spoke highly in favour of her dramatic capabilities. Mr. Desmond Ryan, a young vocalist who possesses a voice of superior quality, made quite a hit in a song of his own composition—"The French soldier's farewell." A setting of "The Ferry Boat" (by Mr. Agnilar) gave another opportunity of exhibiting his vocal powers. Mr. Ryan, who is new to the concert room, will be a valuable acquisition, when time has fully developed his talent. Mr. George Forbes, besides accompanying the vocal music at the pianoforte, played his popular "Valse de concert," for which he was deservedly applauded.

AN OLD QUERY.

To the Editor of the "Musical World."

DEAR SIR,—I attended the performance of *Don Giovanni* last night at Covent Garden, and should much like to know what has induced the musical director to destroy the Mozartian beauty of the overture with brass instruments?

Few admire Meyerbeer more than I do; but I do think a work of Mozart should be quite free from any such infusion.

I remain, dear sir, yours truly,

O. L.

London, May 10th, 1871.

[What Meyerbeer has to do with the question it is difficult to make out.—A. S. S.]

MDLLE. PAULINE LUCCA, we regret to say, remains still so indisposed that the first performance of *Fra Diavolo* is again unavoidably postponed.

PROFESSOR GLOVER's cantata, *St. Patrick*, is to be given at the Great Exhibition Festival in Dublin, on Whit Monday. Mdlle. Lina Glover, Herr Stepan, and other London artists, are engaged for the occasion. Professor Glover has returned to Dublin to superintend the choral rehearsals.

THE ACOUSTIC QUALITIES OF THE ALBERT HALL.

To the Editor of the "Musical World."

SIR,—I am not so deficient a musician as the man who only knew two tunes, one of which was "God Save the Queen" and the other wasn't; but, like the officer who only recognized our National Anthem as the general salute, I have no memory for an air unless it is impressed upon my mind by some impressive sight accompanying it, or by some strong feeling. I conclude, therefore, that my musical attainments must be very limited; that others can appreciate effects of sound of which I am insensible, and that I had better be guided by more musical ears than my own in trying to perfect the acoustics of the Albert Hall. Here, however, comes my difficulty. Musical critics seem to be by no means agreed either as to what they want or what they have already got in the building.

Such clear and unqualified contradictions as the following give me no trouble:—"The performance of Wednesday, if grand and imposing, was also a success of sonority." "The result is simply disastrous so far as music is concerned." "Disordered digestive functions probably impair both the judgment and the sense of hearing." The former critic was in a happier frame of mind than the latter.

The criticisms to which I wish to draw attention are so far unanimous as to render their contradictions more worthy of examination, and they are expressed by writers who evidently desire the success of my labours. There appears to be, for instance, considerable unanimity among such friendly critics as to the effect of soloists in the building, whether vocal or instrumental. *The Times* critic remarks that "the tones from a single voice or from a single instrument, as far as we were able to judge, travel easily enough to any part of the building." *The Athenæum*, speaking of Madame Arabella Goddard's performance on the piano, and the delicate chromatic character of the passages of the piece she played, remarks "how exquisitely these fell upon the ear," and the *Daily News* pronounces the results of the same performance to have been "perfectly satisfactory." *The Times* also, on the effect of the pianoforte playing at the workmen's concert, says "the chords sounded full and mellow from the distance," and "were everywhere not only distinctly but agreeably heard." *The Globe* states that "stringed instruments, especially when played softly, had an exquisite effect." *The Echo* praises the "pure musical sound of the instruments," and *The Times*, in allusion to the performance of the overture from *Semiramide*, says that "a great many of the most noticeable passages came out with unaccustomed distinctness."

It is clear, therefore, that the Hall has certain excellences which commend it to musicians, and it is worthy of note that these excellences are chiefly such as it was feared the Hall, from its large size, could not possibly possess.

The question of echo, meaning by the word the repetition of a sound by reflection after an appreciable interval, need not detain me. The differences of opinion on this point are to be accounted for. Many improperly term "echo" what they should call "resonance." In one or two places also there is still a sufficient concentration of the reflex waves of sound from the glass roof to produce a sensible repetition from very loud and sharp noises. This is noticeable along the major axis of the oval to the distance of two or three seats on either side of it. It is also audible, but to a less extent, at the seats adjoining and immediately over the orchestra. Such echoes are easily cured. The second velarium, added since the opening day, has done much; the steps I am now taking will do more; and meanwhile, for every person who detects the echo 50 cannot do so; and, of those who hear it, not one in ten, judging from the reports I hear on all sides, is troubled by it.

There is, however, another set of phenomena which merit more consideration. I mean that repetition or continuation of sounds which arises from setting up a vibration in bodies at a distance from the source of sound.

In considering the mode in which the interior walls of the Hall should be finished, three courses were open to me, each one of which has advocates whose opinions on such a subject merited attention. The first course was to discard resonant materials as far as possible. Those who think that this is the right course argue that after the sound has reached the ear the sooner it is absorbed the better, and that any degree of resonance from the walls of the building is detrimental to musical effect. A second course was to finish the walls with hard, well-polished plaster, and to lay the floors with tiles. This is the opinion of one of the most distinguished organ builders of the day. A third course was to line the walls with a resonant material, and I decided on the plan of using wood for the following reasons:—1. The buildings most remarkable for their acoustic properties have been all so finished. The celebrated theatre of Parma, Her Majesty's Theatre in the Haymarket, which was destroyed by fire, the Surrey Music-hall, which shared a similar fate, and the theatre of the Royal Institution, were all lined with wood. 2. It is a generally received opinion that a room sufficiently non-resonant for speaking is too dead for musical purposes.

and that the resonance derived from wood is more beautiful than that obtained from other materials. 3. The correction of undue sonority by draping is a simple matter, but it would have been costly to impart resonance to a building deficient in this respect.

Let me call the attention of musicians to the extent of the resonant material in the Hall, and remind them of a phenomenon which may assist them in determining how far the resonance should be toned down. The whole of the high wall behind the orchestra is of thin wood, carefully tongued together, with an air space between this wood lining and the brick wall. The whole of the upright wall of the picture-gallery, with the exception of the pilasters, which divide it into bays, is lined in a similar manner. The coving of the roof and that portion of the roof which is not of glass is also of wood tongued together.

Now, 'tis a matter of common observation that musical sounds often set up a vibration in the sound-board of a piano, glass-drinking vessels, and similar resonant objects, and manifestly an interval must elapse between the actuating sound and the sympathetic response. Assume a sufficient distance between the sounding body and the responding instrument, and a sufficient intensity in the utterances of the former, and we may obtain an echo-like repetition of the original sound at an appreciable interval. The woodwork behind the orchestra of the Hall would give its response to sounds emanating from the position of the big drums in considerably less than 1-10th of a second for persons in front of the orchestra. This sounding-board, therefore, could give no repetition of sound, but it very possibly intensifies the effects of loud musical instruments, such as drums and trumpets, more than the delicate notes of a violin, or of the human voice. The effect would vary, of course, with position. The woodwork of the picture-gallery would commence its response, for a person in or close to the orchestra, in about the one-eighth part of a second, and the response would increase in intensity, probably, as the wave of sound reached bay after bay, up to nearly a quarter of a second. For persons in the gallery itself the resonance of its woodwork would commence at once and gradually die away. The woodwork of the ceiling would probably produce a somewhat similar, but, from the woodwork being continuous, a more complicated, effect. To a very large extent, however, this sounding-board is protected from the direct wave of sound from the orchestra by the interposition of the velarium. The resonant glass of the roof is similarly covered.

It is clear that we have here an immense resonant surface which admits of being toned down to the point which musicians may wish by the simple expedient of draping; but here comes the difficulty.

"In a building somewhat less resonant the effect would have been perfect," says one "non-resonant." "The choruses of *Eljah* were blurred by the too great resonance of the building," says another "non-resonant." "There is just reverberation enough to render the effect cheerful without interfering with the distinct articulation of the singer," says the "resonant."

A critic says,—

"Can a cultivated ear single out an individual instrument from the whole orchestral mass and follow it through its delivery of whole phrases or succession of phrases? It is feared that only one answer can be given to these questions, and that in the negative."

The writer's fears are, however, unfounded, for here is another answer:—

"The pure musical sound of the instruments in the orchestra was wonderfully distinct and separate. The part which each class of instruments had to play in the grand orchestral unity was vividly present to the ear, more so than in a smaller space, where the sounds must meet and mingle with greater rapidity; the ear kept following the different threads of the musical weaving with as much ease and delight as the eye can follow the colour in a slowly-changing kaleidoscope."

Then comes the other view again.

"The effect was destructive to the finer details of the music, in which clearness of detail is all-important."

But I have not long to search for a corrective:—

"The crisp notes of the violin and the delicate tones of the oboe are alike effective in any part of the hall; they are not lost in space, and yet that space is vast enough to filter, as it were, the full volume of sound given out by the chorus or band so as to enable the audience to distinguish more accurately the separate parts of the chorus or the individuality of the instruments, and thus contribute to the more full enjoyment of the music."

For one moment I fear that there may be a simple, but for me unpleasant, explanation of all these contradictions. Each division of the 8,000 visitors expected to fill its various interior experiences a different result, according to the particular one of the numerous compartments which is occupied by them; but *The Times* comes to my relief:—"It might be accepted as a sign of promise that what sounded best in the amphitheatre also sounded best in the balcony, and the picture gallery above the balcony."

Now, though tastes may differ in music as in other fine arts, I think I may fairly look to musicians for the enunciation of some law which may guide me in the determination of the amount of resonance which is, on the whole (and having due regard to the ears of those who dread a reverberation from Sir Michael Costa's magnificent artillery-like explosions of sound, and also to the enjoyment of those whose pleasure is increased by the proximity of a resonant surface for the gentler music), best suited for a musician's purposes.

I am, Sir, your very obedient servant,

HENRY Y. D. SCOTT, Lieutenant-Colonel,
Royal Engineers.

ROYAL ACADEMY OF MUSIC.

The programme of the Student's Concert, on Thursday evening, April 27th, was as follows:—

Trio "Bird of the morning" (H Smart), Miss Lalla Bagnall, Miss Earle, and Miss Lyon. Sonata duo, in A, Op. 32, pianoforte and violoncello, W. Sterndale Bennett, (dedicated to Signor Alfredo Piatti), Adagio sostenuto—Allegro giusto—Adagio sostenuto; Andante grazioso; Allegretto piacevole. Miss G. Bairnsfather, and Signor Piatti, (Professor). Air "Spirit song" (Haydn), Miss Antell. Impromptu in A flat (Schubert), pianoforte, Mr. Louis Parker. Prelude and Fugue, in A flat (Book 1, No 17), pianoforte (J. S. Bach), Miss Brook. Song, "Green boughs are waving above me" (Mendelssohn), Mr. Insull. Fantasia, in F minor, for two performers on the pianoforte (Mozart), Miss Dickinson and Miss Younger. Recit and Aria, "Il Sacrificio D'Abramo (Cimarosa), Miss Pocklington. Rondo, in G major, No. 1, Op. 51, (Beethoven), pianoforte, Miss Holmes. Prelude and Fugue, in E flat, second book (J. S. Bach); Pianoforte, Mr. Beazley. Air, "I mourn as a dove" (*St. Peter*) (Sir Julius Benedict), Miss Grahame. Fantasia, in F sharp minor (Mendelssohn), pianoforte, Mr. Shakespear. Duet, "Amor voce del cielo" (Donizetti), Miss Pocklington, and Miss Earle. Rondo Piacevole (W. Sterndale Bennett), pianoforte, Miss Pratt. Part Song (MS), soli and chorus, "The Singers" (Miss G. Bairnsfather); Soli, Miss Rebecca Jewell, Miss C. Gardner, Mr. Guy, and Mr. Parry. Accompanist, Mr. Shakespear.

The entire programme gave general satisfaction, and a special treat was the performance by Miss Bairnsfather (a pupil of Mr. Dorrell) and Signor Piatti (Professor) of Sir W. Sterndale Bennett's sonata duo for pianoforte and violoncello, and Miss Grahame's singing of Sir Julius Benedict's "I mourn as a dove," from his oratorio, *St. Peter*.

The next Students' Concert is announced for Thursday evening, May 25th.

THE IRISH ACADEMY OF MUSIC.

(From "Freeman's Journal," May 10.)

We are glad to learn that the number of pupils attending the pianoforte classes of our National Academy of Music is now so large as to justify the committee in appointing an additional instructor. No higher testimony of the value set upon the teaching can be adduced than the simple statement of this fact. It is creditable to the foresight of the managing council, and is a proof that our educated musical public is satisfied with the system adopted by the professors of the Academy. We trust, now that an opportunity has presented itself, the Council of the Academy will recognize the value of its own instruction and its own pupils by appointing one of the many who have distinguished themselves in its classes, to the assistant professorship about to be constituted. It would be a monstrous injustice to ignore their claims, an insult to its present staff, and a condemnation out of their own mouths of the Academy—a public acknowledgment that it was little better than a sham, by the very members of that council who have been hitherto so energetic in soliciting patronage. We have heard some whisperings that an exotic importation is under consideration; but we are unwilling to believe it. It would be disastrous to the Academy; it would alienate its most unselfish supporters, dishearten its pupils, and be attended with all the ruinous consequences of jobbery. We abstain from any appeal to the subscribers of the Academy funds, because we believe that the council would not entertain such a proposal, or, at any rate, could not carry it. We are mistaken in our estimate of the council, if they be the men to echo the taunt that, even in their own country,

"No Irish need apply."

A Louisville girl, whose lover called every morning and stayed all day and long into the night, became discouraged at so much attention, and concocted a plan to get rid of him by asking him to move the piano up stairs, and after that was done, changed her mind, and had it moved down. She had it moved to and fro seven times, and he didn't see the point; and the other night, in despair, she threw a pail of water on him out of the window. He says you can't place any confidence in women, and he has presented a bill for moving furniture.

MUSIC AT BERLIN.

At the Royal Operahouse, on the 30th April, Herr Niemann took leave for this season of the public, the opera being *Frithjof*. Mdle. Mallinger and Herr Betz were shortly to follow his example, so that the winter season may be considered to have closed on the 1st of May. The following is a summary of what has been done between that date and the middle of August, 1870. The number of operatic performances was 162; the number of different works, 42. The novelties were *Zieten-Husaren*, on the 17th October, and *Frithjof*, on the 11th April. The following is a list of the other operas performed, and of the number of times each was represented:—*Il Barbiere*, *Fidelio*, nine times each; *Il Trovatore*, *Les Huguenots*, *Jessonda*, eight times each; *Don Juan*, seven times; *Der Freischütz*, *Faust*, *Lohengrin*, *Le Philtre*, six times each; *Feldlager in Schlesien*, *Die Zauberflöte*, *Tannhäuser*, five times each; *Die Meistersinger von Nürnberg*, *Fra Diavolo*, *Le Nozze*, *Mignon*, *Zieten-Husaren*, *Armide*, *Frithjof*, four times each; *Norma*, *Nachtlager in Granada*, *Les Diamants de la Couronne*, *La Muette de Portici*, *Romeo e Julie* (Gounod), *L'Africaine*, *Robert le Diable*, *Martha*, three times each; *Czaar und Zimmermann*, *Iphigenia in Aulis*, *Die beiden Schützen*, *Oberon*, *La Juive*, *Guillaume Tell*, *Joseph et ses Frères*, twice each; *Le Prophète*, *Rienzi*, *Violetta*, *Le Maçon*, *Die lustigen Weiber von Windsor*, *Lucia di Lammermoor*, and *Le Domino Noir*, once each. In addition to the above, there was, on one occasion, a miscellaneous performance, consisting of the first act of *Lohengrin*, and the second act of *Das Feldlager in Schlesien*. Thus, Gluck was represented by two operas and six performances; Beethoven, by one opera and nine performances; Mozart, by three operas and sixteen performances; Weber, by two operas and eight performances; Meyerbeer, by five operas and twenty performances; Richard Wagner, by four operas and sixteen performances; Méhul, by one opera and two performances; Auber, by five operas and twelve performances; Gounod, by two operas and nine performances; Thomas, by one opera and four performances; Rossini, by two operas and eleven performances; Bellini, by one opera and three performances; Donizetti, by two operas and seven performances; Verdi, by two operas and nine performances; Spohr, by one opera and eight performances; Kreutzer and Nicolai, by one opera and one performance each; Flotow, by one opera and three performances; Lortzing, by two operas and four performances; Halévy, by one opera and two performances; Schulz, by one opera and four performances; Hopfer, by one opera and four performances. During the above period, moreover, Mdme. Lucca appeared nineteen times; Mdme. Mallinger, fifty-four times; Herr Niemann, fifty-seven times; and Herr Betz, eighty-one times.—The Emperor has accepted the dedication of Herr Carl Reinecke's "Festival Peace Overture," and conferred the Crown Order, fourth class, upon the composer.—The dinner in honour of Herr R. Wagner came off in the Hôtel de Rome, on the 29th ult. Herr W. Tappert proposed the health of their guest, who replied by a long speech, in which he explained the principles guiding him in his works. Herr Hugo Müller, the writer, also made a speech.—On the 30th, the Association of Berlin Musicians got Herr R. Wagner up an "ovation" in the Singacademie. The instant the hero of the occasion entered the hall, he was received by the orchestra with a grand flourish of trumpets, to which flourish the audience added some lusty cheering. Mdme. Jachmann-Wagner delivered a "Festgruss," *anglicé*, "Festival Greeting," from the pen of Herr Dohm, who, in it—the "Festgruss," not the pen—calls Herr Richard Wagner a "genuinely German" composer. Then came the *Faust* overture and the *Tannhäuser* march. After these had been performed, Herr Wagner, deeply moved, expressed to the directors, Herren Stern and Thadewald, his thanks for a compliment such as had never in his life been paid to him before by artists. He was eager, he declared, to prove his gratitude to the orchestra by deeds, not words, and he begged they would once again play the *Faust* overture, but, the second time, with him for conductor. He hoped, however, that they would not construe his request into anything like an adverse criticism on the way in which Herr Stern had conducted the overture, for of that he could speak only in terms of the highest praise. After this little complimentary episode, the band re-performed the overture, Herr R. W. himself wielding the conductor's bâton.

Another new book by the great Musician of the Future, alias the Lion of the Present, is *On the Performance of the Stage-Festival-Play, "Der Ring der Nibelungen," a Communication and Summons to the Friends of his Art*. A concert was to be given, on the 5th inst., by Herr R. W., assisted by the Royal chapel and the chorus from the Royal Operahouse. The programme was to comprise: "Kaisermarsch," R. Wagner; Symphony in C minor, Beethoven; Prelude from *Lohengrin*, R. Wagner; Final scene from *Die Walküre*, R. Wagner; and *finale* to the first act of *Lohengrin*, R. Wagner.

OUR CONTEMPORARIES.

MR. H. S. LEIGH'S FALSACAPPA.

In its notice of *Falsacappa* at the Globe theatre, the *Observer* said:—

"In justice we must go back again to the really admirable libretto written by Mr. Henry S. Leigh. All who followed song and chorus with the text saw at once how neatly Mr. Leigh has done his work, and how it is, after all, possible to make our language suitable for music. Whether *Fal-Sac-Ap-Pa* succeeds or not, Mr. Henry S. Leigh should be encouraged to try again at a task which has puzzled many good men, but in which he has succeeded beyond all doubt."

The *Morning Advertiser* remarked on the same subject:—

"Due praise, that is great praise, must be given to Mr. H. S. Leigh for the skill he has shown in fitting the English words to the music. Nothing could well be closer or more compact than the words to the songs and concerted pieces."

MADAME PATTI'S DINORAH.

In its notice of *Dinorah*, as performed at Covent Garden yesterday week, the *Daily Telegraph* said:—

"That this (*Dinorah*) is one of the gifted artist's most elaborate and characteristic assumptions few will need to be told. Even the dullest observer must carry away from it an impression of consummate art, but all its skill appears only to those who recognize the ease with which so fantastic a creation as *Dinorah* can be exaggerated, and the temptations which induce to such a course. The great attraction of Madame Patti's performance lies in the perfect naturalness with which she invests the character. We are made to feel that *Dinorah* is the purely human creature after whom the Breton peasants go in affectionate search; and we gauge the full depth of Correntino's cowardice only when his fears transform her into an uncanny thing. But, while Madame Patti thus avoids making *Dinorah* grotesque, she is careful not to risk being commonplace. In keeping to the happy medium she shows the highest tact, and certainly few things are now-a-days more successfully done on any lyric stage. Madame Patti absolutely revels in the effective music of her part. It seems to spring unbidden to her lips, just as the movements and looks of the distraught maiden convey an impression rather of natural impulse than of elaborate device. In short, while under the spell of Madame Patti's singing, it appears the most ordinary thing in the world for a mad woman to go about conversing in recitative, with an occasional aria by way of change. We might enlarge upon this striking performance to any extent; but, happily, its merit was not shown on Friday for the first time—though, perhaps, on no former occasion has that merit been equally well displayed. Madame Patti's greatest success was made, of course, in the 'Shadow Song,' her rendering of which exhibited something more than wonderful brilliancy. The singer recognized the fact that tenderness and pathos enter into the situation, and these emotions were expressed with a force that put mere vocal dexterity in the background. Frequently applauded and recalled in the course of the evening, Madame Patti was compelled to repeat the 'Shadow Song' by a demonstration on the part of the audience such as is reserved only for achievements of the first order."

"GALLIA."

The *Sunday Times* says of M. Gounod's exhibition *Cantata*:—

"M. Gounod did justice to himself by the production of a work certain to rank among his worthiest achievements. There was, moreover, great propriety in the choice of subject, bearing in mind the present lamentable state of the composer's country. As Paris resembles the ancient Jerusalem in the measure of its ill-doing, so it is like the capital of Israel in its affliction and sorrow. What more natural, therefore, than that M. Gounod should turn to the lamentations of Jeremiah, and take from the prophet's wailings over Jerusalem words expressive of his own grief for the modern city? The French composer made an excellent choice of texts from Chapter I., beginning with the exordium, 'How doth the city sit solitary that was full of people! How is she become as a widow! she that was great among the nations, and princess among the provinces, how is she become tributary? She

weepeth sore in the night, and her tears are on her cheeks; among all her lovers she hath none to comfort her; all her friends have dealt treacherously with her, they are become her enemies.' The foregoing passage—or rather the Latin text of which it is a translation—is set as a chorus; after which comes a soprano solo, 'The ways of Zion do mourn because none come to the solemn feasts; all her gates are desolate; her priests sigh, her virgins are afflicted, and she is in bitterness.' This is followed by another chorus, with occasional passages for the solo voice:—'All ye that pass by behold and see if there be any sorrow like unto my sorrow!—O Lord! behold my affliction, for the enemy hath magnified himself.' The finale comes next, in shape of a solo with chorus on the words, 'Jerusalem, Jerusalem, be converted to the Lord thy God.' In setting these passages to music, M. Gounod has skillfully avoided monotony, while giving them truthful expression. His resources to this end appear very great. The opening chorus, for example, is almost wholly devoid of melody, the great and impressive effect it makes being due to harmonic combination and to orchestral colouring which suggest desolation and woe with unusual vividness. In the first soprano solo, plain, unaffected and touching themes are accompanied modestly by the orchestra, the singer being left to do all that is needful as regards expression. The third movement opens with solid harmonies, the instruments doubling the voice parts; but the reference to the enemy who 'magnifieth himself' is made with the clang of brass and drums, with pompous phrases, and sonorous notes suggestive of some great German army lording it over humbled Frenchmen. From this the transition to gentleness, grace and elegance in the finale is delightful, and sustains interest, as it promotes effect, to the end of a really notable work. M. Gounod has produced few things more powerful than the motett, which we doubt not, in sorrow, he has headed *Gallia*."

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.

9, Conduit St., Regent St., W., May 8, 1871.

To the Editor of the "Musical World."

DEAR SIR,—Although I object to the comparisons made by your correspondent, "A Late Royal Academy Student," in his letter which appeared in your paper of the 6th ult., and to the freedom with which the names of other musicians are mentioned, whilst he withholds his own, I consider the object of the letter so good, and indeed the letter itself in all other respects so worthy of consideration, that I hasten to inform him by the only means open to me, that there exists a "Society for the Encouragement of the Fine Arts" and that the Honorary Musical Director has desired for a long time to give untried compositions a fair hearing, and has appealed in vain to those who should take an interest in such an undertaking. In spite of this, the Society of which I speak has been silently and unobtrusively making its way; many artists have appeared in its conversation, who have since made a name for themselves. Lectures have been freely given on Musical History; and musical art has been represented by performances of the works of the great masters, but the works of modern English musicians have not been forthcoming.

I beg to enclose for your inspection, and that of your correspondent, a prospectus of the Society, from which you will observe that next autumn an Art College will be established in connection with it; and I trust a series of trials of musical compositions for the chambers. This, however, must depend upon musicians themselves, any member of whom, upon application to me, will receive every attention and information. Nay more, I will with pleasure obtain the sanction of the Council to call a meeting, discussing publicly the question in all its bearings.

I have dated this letter from the offices of the Society, but subjoin my private address, and beg to remain, Dear Sir, yours very faithfully,

ALFRED GILBERT,

Associate Royal Academy of Music. Hon. Mus. Director to the "Society for the Encouragement of The Fine Arts. The Woodlands, 89, Maida Villa, W., May 8th, 1871.

P.S.—I may mention that a MS. Pianoforte "Duett," by C. E. Stephens, has been performed this season, and that a "Trio" for pianoforte, violin, and violoncello, by E. Silas, is promised for June.

STERNDALE BENNETT TESTIMONIAL.

At a meeting of the professors of the Royal Academy of Music, it was unanimously resolved to offer Sir W. Sterndale Bennett a testimonial of the cordial sympathy of musical artists and lovers of music, in the distinguished honour that has recently been conferred on him by our Most Gracious Sovereign, and that this testimonial consist in the endowment of an Exhibition to be called the Sterndale Bennett Exhibition, to assist musical students in their education in the Royal Academy of Music, of which institution the eminent musician whose name will thus be perpetuated was a pupil, and is now the Principal.

WAIFS.

Madame Parepa-Rosa has returned to London from her continental excursion, and, we are happy to hear, in improved health.

Her Majesty the Queen has graciously accepted a copy of Mr. Brinley Richards' "In Memoriam."

Miss Kellogg appeared in opera in New York on the 1st of May. There were to be ten subscription nights, with Albites as manager.

A private telegram was received from Boston (America), on Wednesday evening, May 10, announcing the "great success" of Madame Rudersdorff on the first day of the Musical Festival (May 9), at which Beethoven's *Mount of Olives* and Mendelssohn's *Hymn of Praise* were given.

The drama does not appear to be very flourishing at Exeter. On Wednesday, at half-past seven, when the performance should have commenced with *Expiation*, or a farce, there was not a soul in the house. About ten minutes to eight one individual paid for entrance, and there being no one else likely to support the actors, the "audience" was politely dismissed.

The appreciation of English artists by the American public is a fact which is not unworthy of notice at a time when our national vocalists seem to make little headway in foreign lands, and are too often set aside in favour of continental performers here at home. Madame Parepa-Rosa's popularity throughout the United States is well known, while last year Miss Rose Hersee gained laurels at her side, and now we have to chronicle the departure of Mr. W. H. Cummings to fulfil an important engagement as principal tenor at the approaching festival at Boston. All our readers will unite with us in wishing him a pleasant journey, and the success which his conscientious devotion to his art so richly merits.—*Choir*.

At the last rehearsal, by the St. Thomas's Choral Society, of Mr. Henry Smart's cantata, *King René's Daughter*, held at the school-room, Orchard Street, Portman Square, the secretary, on behalf of the members, presented their conductor, Signor Randegger, with a handsome testimonial, consisting of a marble clock, and a pair of black and green marble tazzas. On the clock was a silver tablet, with the following inscription: "Presented to Signor Alberto Randegger, by the St. Thomas's Choral Society, May 1, 1871." The Secretary made an eloquent speech on the occasion, and Signor Randegger a suitable reply. The St. Thomas's Choral Society, although one of the youngest, has introduced to the London public three new works by English composers, viz., Mr. Sullivan's *The Prodigal Son*, Mr. Cowen's *The Rose Maiden*, and Mr. Henry Smart's *King René's Daughter*.

Although the musical performances at the Albert Hall are like the Exhibition of which they will form one of the chief attractions to be "International," it is difficult to understand why English music is so persistently excluded from the programmes of the instrumental performances. Is it that Mr. Dan Godfrey and his fellow bandmasters have no English composers in their *répertoire*, or is there some mysterious "power of the keys" in the background, which is to be credited with this obvious piece of mismanagement and bad taste? Even the operas of Balfe and Benedict have not yet had a hearing, while their Italian *confreres* have furnished the bulk of the selections. At any rate, whoever is to blame, the fact is worthy of notice, and we trust that in a scheme which must depend so largely for its success upon Englishmen, their national music will not be neglected in future.—*Choir*.

MUSIC RECEIVED FOR REVIEW.

DUFF & STEWART.—"Song of the Sylph," caprice, by Boyton Smith; "Guillaume Tell," by C. Salaman; "Sailly I wait thee," serenade, by Henriette; "Esmeralda," by W. C. Levey; "I dreamed," song, by John Barnett. AUGER & Co.—"The hour of rest," song, by Charles Henry Shepherd. BOOSEY & Co.—"Studies from 'Der Freischütz,'" by Stephen Heller. W. CZERNY.—"Six characteristic pieces for the piano," by Oscar Beringer. WEEKES & Co.—"Why do I love thee?" song, by Katherine Samuda.

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